The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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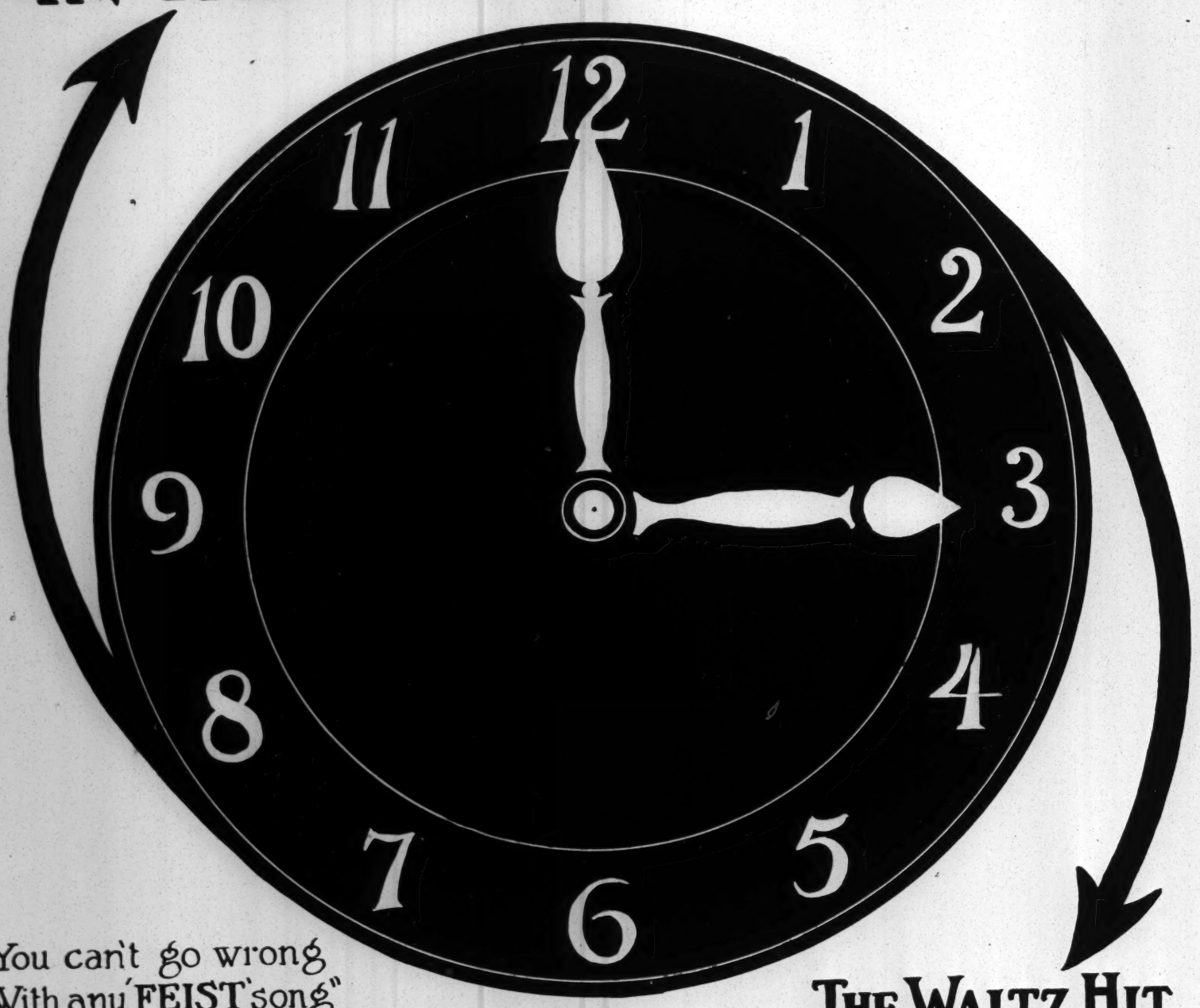
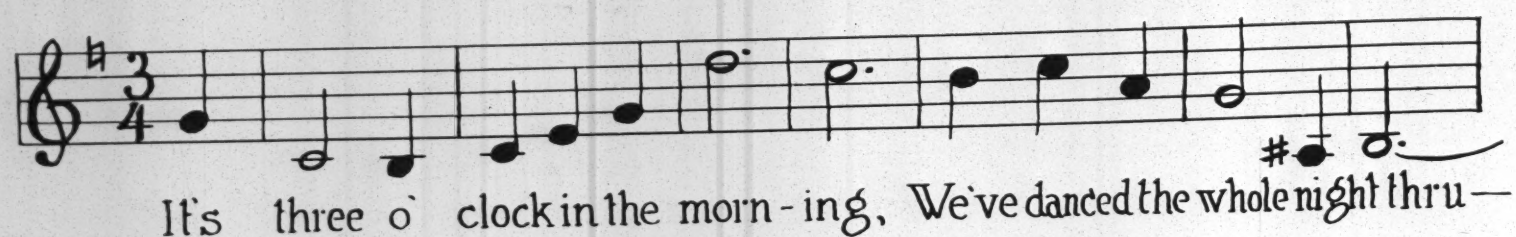


"You can't go wrong
With any FEIST song"

THE WALTZ HIT
OF TWO CONTINENTS



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U. S. ASKED TO STOP STRANDING OF PERFORMERS ON FOREIGN TOURS

Members of Lopovska Ballet Stranded in Rio de Janeiro—Equity Members Brought Home—Brings Request to Department of State by Equity to Investigate All Passports Issued to Entertainers Engaged to Tour Foreign Lands

The practice of engaging companies of theatrical people for foreign tours and taking them out of the country without guaranteeing their return fare and at least part of their salaries will be stopped if the appeal is granted which is to be made by the Actors' Equity Association to the Secretary of State, Charles E. Hughes, at Washington, this week, asking him to issue an order to the Department of Passports ordering a rigid investigation of all passports issued in connection with such projects. This appeal to Secretary Hughes was suggested by one of the officials of the New York office of the Passport Bureau last week when Equity representatives sought information on the matter of obtaining relief for American artists and performers from defaulting agents and managers who take them out of the country and leave them stranded thousands of miles from home.

The latest example of the hazards facing the entertainer who travels to foreign countries upon no greater surety than the word of a manager is contained in the experiences of a troupe of show people, most of them girls, who left for Rio de Janeiro, Brazil, six weeks ago with the classical dancer, Mme. Lopovska, and after playing three performances found the company had gone on the rocks. Last week four of these girls, protected by the cash arrangements made for them by the Actors' Equity Association, returned to New York, and with them came two other people, man and wife, who had worked their way back by doing menial work on the boat they took passage on. Two other artists are still in Rio, unable to come back.

Several months ago the mother of Mme. Lopovska, Mrs. Foote, who acts as her manager, visited Equity headquarters and made tentative arrangements to take a company of seventeen people to Rio de Janeiro, and later to Paris, Spain, and other European countries. She agreed to sign a special form of Equity contract, put up cash bond equal to the return fare of the company, and also have on deposit in Rio a sum of money, in gold, equal to several weeks' salary. After Equity prepared the special contract, Mrs. Foote did not come into the offices again, and upon investigation Equity officials discovered she had already prepared her company, but had not put up the money required. Equity demanded the cash surety for each of the members of the troupe, and finally, just before sailing, return fare was given for four of the girls. A Mr. and Mrs. Mann, also Equity members, confident in Mrs. Foote's ability and willingness to pay them and bring them back to New York, refused to demand return fares in advance. These are the two who got back to New York by working their way on board ship. Another couple, brother and sister, named Cheshire, who are English citizens, agreed to take the chances ahead of them, and these two are still in Rio. The British consul there is agreeable to furnish them transportation to England, but will not send them back to the United States.

When the troupe, consisting only of eight people now, reached Rio, they found that things were not as rosy as had been painted. Three performances were given in a local theatre and then the members of the troupe were informed by Mrs. Foote that they had better go back home, as all plans had been dropped. They were not even paid for the three days. The girls had to pay their own hotel bills.

Last week George S. Trimble, of Equity, hearing that an agent in New York was trying to engage other people to join the Lopovska ballet in Brazil, advised him not to send anyone unless he was given a guarantee of return fare and salary for at least two weeks.

Equity officials believe that the appeal to Secretary Hughes will be granted to him and that the undesirable experiences performers, especially young girls, undergo when they are in foreign countries will be eliminated.

CHILDREN'S THEATRE FOR N. Y.

The movement to found the Curtain Theatre, in which plays for children will be produced, is rapidly reaching its objective. Already $50,000 has been subscribed for the purchasing of the site of the theatre, which will be located uptown, on the West Side. The Curtain Theatre idea originated with Mrs. Arthur J. Sanville, of No. 260 Riverside Drive. The theatre will seat 299 and will be fitted out with the most modern stage appliances so that plays of the most advanced type may be tried out. Such well known authors, actors and actresses as George Arliss, Lionell Atwill, Mrs. Minnie Maddern Fiske, John Drinkwater, Eugene O'Neill and Margaret Anglin are supporting the project, as is the Faculty of Columbia University.

The house will be built next year.

BUSH TEMPLE THEATRE TO CLOSE

CHICAGO, May 8.—The German theatre company, which has been at the Bush Temple Theatre under the direction of Conrad Sederman, apparently will have its final curtain rung down as the result of the sale of the Bush Temple to the Chicago-Clark Building corporation.

One of the first moves to be made will be to tear out the theatre and erect a six-story annex to the present structure.

The original structure was designed by J. E. O. Pridmore for William H. Bush, founder of the Bush & Gerts Piano Company, and completed in 1901. The theatre was opened by a stock company. Between 1907 and 1914 it was used for various theatrical enterprises. It was rebuilt after damage by fire in 1914 and rented to the German Opera association.

BIG HIT IN HOME TOWN

WHEELING, W. Va., May 8.—Charlotte Wynters, playing in "Polly With a Past," scored a tremendous hit at the Court Theatre in her initial public appearance in her home town. Wheeling's own stage star was joyously received by all who could crowd into the theatre, and she was heartily welcomed by city officials and other admiring friends who filled the house with flowers as well as applause.

The Hon. J. J. Coniff made a short speech from one of the boxes which he occupied with Mrs. Coniff, and congratulated Miss Wynters upon her ability, saying that Wheeling had unusual cause to be proud of her; that a woman of her marked talents would undoubtedly develop a personality which all the stage would recognize, and that her home would always be proud of the fact that she is a daughter of Wheeling.

Miss Wynters, supported by a company who caught the proper spirit and who proved themselves more than capable, gave a great performance, portraying the different moods and whimsical changes, which her part called for, in a way that captivated the audience. The show on the whole was considered the best offering that has played the city this season. In the cast with Miss Wynters are W. O. McWatters, Harry Richardson, James Richardson, Miss Edna Marshall and others. Before the performance the Municipal Band, directed by Prof. Summers, serenaded Miss Wynters before the performance.

BUILDING STRIKE FEARED

CHICAGO, Ill., May 8.—The various trade councils in this city will vote on May 22nd on resolutions calling for a strike of building trades. The resolutions declare that the strike would become effective unless in the meantime the building contractors abandoned their efforts to operate some of the trades on "an open shop basis." If the strike does become effective on May 22nd numerous theatres now being constructed in this city will be tied up. This will include McVickers', and the new twin theatres, the Harris and the Selwyn. The strike will tie up $55,000,000 worth of construction work.

NATIONAL TO BE RECONSTRUCTED

WASHINGTON, May 8.—The National Theatre, for years devoted to the best class of entertainment, will be entirely reconstructed this summer and when completed will be one of the finest theatres in the East.

Plans have been drawn by Warren & Wetmore, architects, of New York, and the construction work will be carried out by Samuel J. Prescott of this city. The seating capacity will be increased to 1,900 and the reconstruction costs will total $500,000. Legitimate stage productions will continue to be the policy of the house.

NEW HOUSE FOR 23RD STREET

A new theatre will be erected next Fall at the corner of 23rd street and 8th avenue, by Morris M. Gleason. The house will cost about $750,000. Gleason has been interested in several motion picture theatres in New York.

"13TH CHAIR" IN STOCK

"The Thirteenth Chair," one of the big mystery play hits of several years ago is being presented this week by Corse Payton's stock company, playing at Keeney's.

NEW MILLER-BATES PLAY SCORES

SAN FRANCISCO, May 8.—The premiere of the new four-act comedy "Her Friend the King" written for Henry Miller and Blanche Bates by A. E. Thomas and Harrison Rhodes was given at the Columbia Theatre on Tuesday night. To say that the audience received their favorites enthusiastically in the new comedy would be putting it mildly. The main part of the comedy is in the hands of Mr. Miller, ably seconded by Miss Bates. In the rôle of an exile king, Miller finds himself falling in love with an American widow, played by Miss Bates. The first two acts are concerned with the blossoming of the affection between the king, who is traveling incognito, and the widow. In the third act occurs the most dramatic moment of the play, when the king receives notification of recall to his throne and also a plot to assassinate him is revealed.

Geoffrey Kerr, a young actor new to San Francisco, created a splendid impression in a supporting part. Others in the cast are: Harry Harvey, Bert Leigh, A. G. Andrews, Annette Westbay, Marg erite St. John, Elmer Brown and George Hadden.

The play was pronounced a big hit by everyone.

NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C., May 8.—The Astor Theatre, a new house, will be erected at Eighteenth and California streets N.W. and operated in conjunction with the Garden Theatre on Ninth street N.W. by the United Theatre Corporation, a $2,000,000 corporation of this city. The new theatre will have a seating capacity of 1,000 and will be modern in all its appointments. Work on the house will begin at once.

EQUITY SHOW PLAYS TO $22,000

The total receipts of the Annual Equity Show held on Sunday night at the Metropolitan were over $22,000, including profits from the programmes. Of this figure about $12,000 is profit. The show cost almost $10,000 to stage and costume. It was probably more enthusiastically received than any of the previous Equity shows.

STOCK FOR THE CRITERION

BUFFALO, N. Y., May 8.—The Criterion Theatre here, which has been playing pictures during the past season and which recently closed to undergo extensive alterations, will install a stock company within the next few weeks. The Max Speigel interests own the Criterion and Sol Myers is manager of the house.

"DIVINE CROOK" FOR CHICAGO

"The Divine Crook," the Bayard Veiller melodrama which opens on Friday night of this week at Stamford. It is booked for Atlantic City the week following, and then goes to Chicago where it is scheduled for the Woods Theatre.

In the cast are: Florence Reed, Francis Byrne, Percy Ames, William B. Mack, Frederick Burt, Faire Binney Francis Hackett and Rosalind Corliss.

FRANCES STARR IN NEW PLAY

"Shore Leave," a new David Belasco production starring Frances Starr, will open at Ford's, Baltimore, on Monday next. The play, which is by Herbert Osborne, will be seen in Washington the week following and will be brought into New York early next season.

EQUITY SHOW SURPASSES ANY OF ITS FAMOUS PREDECESSORS

Metropolitan Opera House Performance on Sunday Evening Was Thrilling—Variety and Color Marked Show Which Was Really Wonderful—Receipts Were Enormous

In the words of a man who is held in highest esteem in this country, as one of the leading figures of the theatre during the several decades, the Equity Annual Show which was held at the Metropolitan Opera House on Sunday is probably the greatest, most wonderful theatrical performance the world has ever seen. Words are but useless things in the creation of a description of the marvelous beauties which occupied the immense stage of the Metropolitan on Sunday. Such wonders as were beheld then are beyond description.

Those who crowded the great auditorium of the Metropolitan on Sunday night saw a show which was complete in every way, but those few persons who do not belong to the Actors' Equity Association who had the honor of witnessing the dress rehearsal on Sunday afternoon saw something, or rather felt something, that the evening show could not have held. The dress rehearsal was attended largely by the members of Equity; they occupied at least three-quarters of the great theatre. There was something in the atmosphere at this performance which would have impressed any person, no matter how prejudiced he might have been against the aims of Equity. No person present at this afternoon show could have gone away doubtful of the ultimate victory of Equity so long as its members have that implicit faith in the ideals for which they are striving.

Even were the entertainment value of the show not so marked, the remarkable fraternal spirit shown by these world-famous artists who allowed themselves to be merely the tools in the hands of those staging the show and did not insist upon the prominence in the production due actors and actresses of their position. Just think of wonderful people like Lillian Russell, Nora Bayes, Elsie Ferguson, Marjorie Rambau, Blanche Ring, Mae Murray, Mrs. Thomas Whiffen, Doris Keane and Jane Cowl appearing merely as details in the working out of an immense number. Willing to stand in almost total obscurity for the greater part of the time they were on the stage.

The show opened with an overture by the orchestra, which was under the direction of Victor Baravalle. Mr. Baravalle was given a loving cup at the afternoon show in appreciation of his unceasing efforts for this show and those of the two preceding successful years. A telegram from Hassard Short, advisory director of the annual show, which was read from the stage by Frank Gillmore, also carried his thanks for the musical director's work. Short, who staged the finale—most wonderful part of the entire show—had been obliged to leave for Europe on Saturday.

After the overture, the first number, a series of satires upon current plays and upon the attempt of a minister of the gospel, disguised under the name of Rev. S. U. B. Strata, to reform the stage was given. Called "This Is a Tough Season," the skit was written and staged by Ralph Stuart. The first scene, showing a court room where Madame Thalia is being tried upon the accusations made by S. U. B. Strata, is cast with the following persons: Ed. G. Robinson played the part of the Judge; Helen Ware that of Madame Thalia; Walter Walker appeared as the Reverend; Henry Travers as the Clerk of the Court, continually hectored by the judge for trying to "make his part stand out"; Edward Poland as Mr. Pholio, and Louis Fierce as an agent from the Society for the Prevention of Cruelty to Audiences. Carlotta Monterey, as Miss Fulton, is called as a witness to tell what "He Who Gets Slapped" is all about. The satire on this tragedy is a delightful gem. Perhaps the best thing in it is that which shows how the lion finally succumbs to Ad-gies love for him. Those in this scene were: Margallo Gillmore, John Rutherford, Julia Dean, Percival Vivian, Frank Hollins, Frand Wunderlee, O. P. Heggie and Hansford Wilson. "What's it all about?" asks the judge. "No one knows," replied Miss Fulton, "but it's a wonderful tragedy."

Follow satires on "Kiki," "The Czarina," and "Back to Methuseleh," As "Kiki" Fania Marinoff is most realistic. "Remember," she says. "Remember, I am a GOOD girl." Those who appeared in these scenes are: Katherine Emmet, Hayden Stevenson, Chrystal Herne, Ernest Stallard, Vincent Serrano, Gail Kane, Patricia Collinge, Edwin Taylor, Walter F. Jones, Doris Kenyon and Felix Krembs. The satire on Shaw's "Back to Methuseleh" is one of the funniest things ever done in this line.. It is all in pantomime, and depicts Shaw, in the role of the Elderly Gentleman, talking in cycles about the reason for everything. His unhappy audience is bored to death, but the timely use of hot coffee keeps his listeners awake. "This is the most indecent spectacle I've ever seen," remarks the judge.

The testimony of Rev. S. U. B. Strata is concerned with a scene which met his eyes one day when visiting a questionable resort known as the Astorconqua. Here he saw The Hairy Ape, who said nothing but "blankety - blank - blank - blank," Anna Christie the Demi-Virgin, Mlle. Merci Kiki, and the Czarina. Those who appeared in this scene were Harry Short, Stephen Maley, Lillian Albertson, Edward Fielding, Fania Marinoff, Margaret Lawrence, Otto Kruger, Madge Kennedy, John Kearney and Gail Kane.

Tessa Kosta next sang a new song especially written for her by Armand Vescey, called "Memories." The orchestra was conducted by the composer.

In a number of scenes from Shakespeare some of the most beautiful pictures and acting which can well be called remarkable was presented. The speeches for the Chorus were written and arranged by Joseph W. Herbert. The program has the following to say about the Shakespearian scenes:

"In presenting these wooing scenes from Shakespeare, it is the desire of Equity to exemplify the poet's infinite variety. It would not be a difficult task to pick out a score of scenes dealing with love or with the other emotions and all presenting marked points of difference, but that would take too long and might be considered out of place in a program of this nature, so we have only chosen three.

"The first depicits the pure and single love of youth and maiden; the second the proposal of a victorious king, fresh from the battlefield, to the daughter of his defeated adversary; the third the flatteries and specious pleadings of a cruel prince which actually win the hand of the widow of the very man he has but recently murdered.

"The last scene is not a wooing, it is Antony's apostrophe to 'the noblest man that ever lived in the tide of times.' No matter what may be said of him at other periods, Antony at this moment is undoubtedly moved by the deepest love and sincerest grief."

Each scene is prefaced by a few words of introduction from a chorus. The chorus of the first scene, from "The Tempest," act 3, scene 1, is Blanche Yurka. Ferdinand is played by Pedro De Cordoba and Miranda by Peggy Wood. This scene was directed by Lyn Harding. The delightful love passages are ably interpreted by Mr. Cordoba and Miss Wood.

Margaret Wycherly is the chorus in the second scene, which is from "Henry V," act 2, scene 2. This was staged by Freder-

(*Continued on page 26*)

LOUIS MANN IN OWN PLAY

NEW BRITAIN, Conn., May 8.—Louis Mann played the leading role in a three-act play written by himself called "The Cheater" produced at the Lyceum Theatre. He is supported by the non-Equity Cormican Players. The reviewer of the New Britain *Record* says of the performance that the supporting cast is showing up much better than it has in previous weeks. The review read as follows:

"Louis Mann gave another unusually excellent performance of a lovable German character in his own three-act play, 'The Cheater,' last evening at the Lyceum supported by the Cormican Players.

"Before an audience that well filled the theatre, Louis Mann ventured in another of his character portrayals, and did it with consummate skill and artistic finish. He was the central figure in a play where a reformer-senator advocates the curbing or abolishing the cabaret and cafe night life altogether. He was the owner of one of the most elaborate and swell establishments on Broadway—with his wife and others bemoaning the fact that he led a double life. That's the whole play.

"In this drama Mr. Mann was again ably assisted by the Cormican Players' leading man, Lynn Starling—these two actors can be ranked as two of the best actors that have appeared on the local stage in recent years.

"Mr. Starling's performance, as it was in "Friendly Enemies" was finished, studiously true to character—and realistic. The theatregoing public may expect to be well satisfied with him in future plays, when Mr. Mann has left.

"Several new players stepped on the boards in minor roles of the "comedy," faces that haven't appeared before. Being hampered with a play that afforded the big character all opportunity for real acting, these could not show their ability that may be in them. The new players include Patrick Barrett, Betty Webber, Emilie Briscoe, Thomas Meegan and Billy Clarke.

"The others who have appeared in some plays already presented include Rexford Kendrick, Horace James, Edna Archer Crawford, Alma Aiken, Frances Clark, Marcella Nelken and Mr. Mann and Mr. Starling.

"The critics by all means urge the public to see the play, if it is to see Mr. Mann dominate the stage only. The supporting cast is showing up much better than it has in previous weeks. The audience, in seeking still better spoken drama, will welcome, however, seeing Mr. Mann, Mr. Starling, Frances Clark and Mr. Kendrick—few others—as the principal character in a strong play peremptorily requiring first class acting of the standard and type Mr. Mann delights with."

CHARLESTON PARK OPENS

CHARLESTON, W. Va., May 8.—Luna Park, at this city, will open on May 20th. During the past few weeks a complete renovation of the park has been accomplished and many improvements have been made. Al. Leichter has taken over the management of the park for this season. Many out-door attractions and a twenty-piece band have been engaged, while the dance pavilion is being remodeled along the lines of the Palais Royal, New York, and a jazz band will provide the music for the dancers. The skating rink will accommodate two thousand people, and a kiddies' playground is being installed, with slides, coasters and swings. Many organizations will hold summer outings at the park.

ORCHESTRAS OUT IN ST. LOUIS

ST. LOUIS, Mo., May 8.—Ninety theatres in this city are running without music, due to the musicians' strike. The musicians walked out of the theatres on April 30th. No reduction in admission prices have been made on account of the differences between the theatre owners and the musicians. At a meeting held on February 24th, the musicians' union refused to consider a resolution "for a fair reduction." Approximately five hundred musicians who were employed in the various houses have been affected by the strike.

SIX CHICAGO HOUSES DARK

CHICAGO, Ill., May 8.—Theatrical activity in Chicago is waning swiftly and it appears that the long, dull and hot Summer will be almost barren of entertainment of any kind with the exception of the outdoor amusement parks and the Ravinia Opera.

Not in twenty years has there been such a general abandonment of attractions so early in the season as has occurred in the past three weeks. There are no new attractions in sight and according to one well-known local manager, this is due to the fact of so many failures in New York City.

Among the darkened playhouses are the Woods, Illinois, Colonial, Central Opera House, Studebaker, and Princess.

The Playhouse will end its season next week when "The Night Cap," will depart for the east. The Jewett Stock Company has been promised for Chicago and it is slated to occupy the Playhouse for the Summer months.

"Molly Darling" opened its Summer season at the Palace Music Hall on Tuesday afternoon with Richard Carle as the star. The production will remain here during the warm spell.

Among the plays that continue to draw favor and are well patronized are "Lilies of the Fields," which plays on at Powers.

"The Night Cap," which is ending its season at The Playhouse.

"Anna Christie" which is meeting with the public's approval at the Cort.

"The O'Brien Girl," carries on at the Cohan Grand Opera House.

"Lightnin'" continues to break all records for attendance at the Blackstone.

"It Pays To Smile" continues to keep the Olympic on the receiving side of the register and is doing far better than expected.

The Majestic, State Lake and Rialto Theatres are the only vaudeville houses operating in the loop this week. All announce that they will endeavor to remain open throughout the Summer months.

"THE CLAW" CLOSES

CHICAGO, Ill., May 8.—Lionel Barrymore closed his season in Milwaukee, Saturday night in "The Claw" and on June 15, Barrymore and his manager, Arthur Hopkins, will sail for Europe where they will endeavor to secure a new play for American production next season. Hopkins has been in Chicago to arrange for the exploitation of "Anna Christie" and "The Hairy Ape" on the road in the west and midwest. Pauline Lord is expected to remain at the Cort in "Anna Christie" until next August when "Thank You" will arrive to open the new season. In August Miss Lord will make a tour of Pacific coast cities and will then go east to play Philadelphia and Boston. "The Hairy Ape" will be seen here next season.

GILLMORE ON JURY

Frank Gillmore, executive-secretary of Equity, who stands ready at all times to do his duty as a citizen, even if it means serving on a jury, has been spending the better part of the past two weeks on a jury, having been discharged the early part of last week. His satisfaction at having completed a task which kept him away from his official duties for so long was rather disagreeably upset when he received notification from the Commissioner of Jurors that he had evaded previous calls and would be fined $50 unless he showed up immediately. "Oh! the irony of it," was Mr. Gillmore's remark.

PICTURE ACTRESSES ORGANIZE

LOS ANGELES, May 8.—A new organization of motion picture actresses, with the main purpose of protecting the good name of its members, was formed here last week. Mary Pickford has been elected president.

Members will be admitted only after an investigation, stated Helen Ferguson, organizer of the club, and none will be allowed to become members who are not "credits to the industry." Other officers are to be elected this week.

OBERAMMERGAU'S PASSION PLAY OPENS ON MAY 14TH

First Performance Since 1910 to Be Given in Little Village Now Crowded With People from All Parts of World—Seven Hundred People in Cast

OBERAMMERGAU, May 8.—The vanguard of the several hundred thousand who are expected to see the first Passion Play to be presented at Oberammergau since 1910 are arriving in Bavaria. Preparations for the historic spectacle are nearing completion and the first public performance is expected to be given on May 14, and 31 subsequent performances between then and Sept. 3rd. It is generally thought, however, that extra performances of the great spectacle will have to be given due to the number of tourists who will arrive during the Summer months.

At the last previous presentation, in 1910, the spectators numbered nearly 300,000, of whom about 120,000 were Americans. It is estimated that over a 100,000 Americans will register in Oberammergau during the summer. Anton Lang, the star, who has the Christus role, had the same part in 1900 and 1910. He recently refused an offer to come to New York and bring the production with him.

Nearly seven hundred people take part in the play, of whom 122 have speaking parts. Others who have important roles in addition to Lang are:

Peter, Andreas Lang; Judas, Guido Mayr; Annas, Sebastian Lang; Herod, Gregor Breitsamter; Mary, Marta Veit; Mary Magdalene, Paula Rendl; John, Melchoir Breitsamter, Jr.; Caiaphas, Hugo Rutz; Pilate, Hans Mayr.

During the play season the chief performers put aside their usual occupations and endeavor to live the parts assigned to them. As soon as a man is chosen for a part he is forbidden to have his hair or beard cut.

The earnings of the players are remarkably small .Anton Lang got only $400 in 1910, and other players much less. The children's pay is under $6 for the entire season. The profits, which are not large, are divided into three parts, one going to the performers, one to upkeep of the theatre, wardrobe, advertising, etc., and the remainder to public utilities, such as canals and roads, education, charities and the church.

Most of the costumes are made in Oberammergau, the materials being obtained from Paris, Berlin and Munich, and some of the rarer stuffs from Jerusalem and Damascus. The cost exceeds $5,000. Great care is taken in following the designs of ancient garments.

Anton Lang, who has the chief role, is a prosperous business man. Shortly before the war he made a trip to Jerusalem, and on his return said: "My entire conception of the passion of Christ was deepened and spiritualized there, and the words of Christ which I have to speak have become a matter of soul experience."

Guido Mayr "the villain of the day," in the part of Judas, walks the streets of Oberammergau on occasions in fear of bodily harm, for his role is capable of such realism that the highly strung villagers are enraged. At one performance the player who took the part was so overwrought by the intensity of the scene that he attempted to hang himself. Occasionally in former times the native who filled the role was stoned and thrashed by the peasant lads.

The performers are mostly woodcarvers, local business men and farmers. All are natural artists, highly trained and excel in stagecraft. Even the babies in Oberammergau can lisp the drama. A mother's daily prayer is that her boy may live to play the part of Christus. If the child is a girl, the mother's prayers are no less fervent that she may live to play the part of Mary. Only an unmarried woman, invariably beautiful, may impersonate the Virgin. Such a woman is Marta Veit, selected for the role this year, as also is Paula Rendl, the Mary Magdalene.

Until a few decades ago the Passion Play was performed outside the village church, the stage being a platform of rough boards. It is now presented in an auditorium with a seating capacity of over 4,000 people. As the amphitheatre slopes rather steeply, the play can be seen from practically every seat. Four small boxes at the rear, formerly reserved for members of the Bavarian court, will now be allotted to distinguished visitors.

The theatre is roofed over, except the stage, which is 140 feet long and 110 feet deep—the largest in the world. On either side are the palaces of Pontius Pilate and the High Priest; the background is supplied by the pine-clad hills of Bavaria, which, with the blue sky, surpasses any effect that an enclosed theatre could produce.

The author of the present text of the play was Father Daisenberger, parish priest of Oberammergau, who died in 1882. He was a classic scholar and desired that the play, which he completed in 1850, should appeal to all Christians—Protestants as well as Catholics. He began each act with an explanatory prologue and cast the verse of the chorus in the strophe of Aeschuylus and Sophocles. The Passion Play music was composed in 1811 by Rochus D.dlien, a local music teacher, who had studied in Munich and was familiar with the works of Hayden, Mozart and Gluck.

The play is divided into seventeen acts, with frequent choruses and tableaux, the thread of the narative being maintained by a prologue and a band of soloists and choristers, accompanied by a large concealed orchestra. Each act contains one or more Biblical pictures in which men, women and children represent familiar personages. In addition to prophetic scenes from the Old Testament, the nucleus of most of the acts is an incident in the life of Christ, ending with the crucifixion and resurrection. Booklets are sold containing the text of the play in four languages—German, English, French and Italian.

The stage tableaux are beautifully designed, the Lord's Supper being a representation of da Vinci's masterpiece, the Descent from the Cross, a living reproduction of Reubens's great painting. Other groupings are equally impressive, their close resemblance to the famous works of old masters being at once recognized. The play delights the eye. Not only are the stage effects beautiful but the costumes of men and women in soft greens, blues and browns are in pleasing harmony.

From the first act to the last the play is wonderfully impressive. It opens with the processional entry of Christ into Jerusalem, a spectacle which could not be equalled on any stage in the world. its charm being heightened by the rays of the morning sun, for the representations begin at 8 A. M. Throughout the act there are frequent choruses, the splendidly trained voices thrilling every hearer.

In the midst of the spectacle Christ appears, riding on an ass. There is great animation among the crowds that move about on the front of the stage. At this point the principal curtain rises and the halls of the temple are seen, full of Pharisees and merchants. Moved with indignation, Jesus drives out the traders and, overthrowing their booths, turns loose flocks of pigeons that fly about over the heads of the audience. As Jesus passes on, the rage of the merchants breaks out and makes compact with the envy and hatred of the Pharisees. The conflict of interests necessary for dramatic development is thus given.

All the players perform their parts with the utmost intensity, the closing scene, the Way of the Cross—enacted while the sun is sinking behind the pine-clad hills—being realistic to the last degree. In impersonating the Saviour it is necessary for Anton

(*Continued on page* 24)

"ABIE'S IRISH ROSE" SCORES

STAMFORD, Ct., May 8.—"Abie's Irish Rose," a new comedy by Ann Nichols, was presented at the Stamford Theatre Friday night by a company which is the third to use it as a vehicle, two other companies having opened in the piece on the Pacific Coast. The play is one of the best of the numerous farces and comedies from the pen of Miss Nichols and threatens to lead all of her previous efforts.

The theory that the Irish and Jews depise each other and which has received more or less support from the stage, generally in a humorous way, is given a new angle in "Abie's Irish Rose." Miss Nichols has managed to give a more true to life portrayal of the different racial traits without being offensive and the characters are in happy contrasts to the usual caricatures seen in comedies of both races. The humor of the play appeals to both sides and the love story woven into the piece also helps.

Harry Bradley, as Father Whalen and Albert Philips, as Dr. Jacob Samuels gave good impersonations of two types that are met every day. Bernard Grocey, and Mathilde Cottrelly, as Mr. and Mrs. Isaac Cohen, Alfred H. White as Levy, and John Cope as Murphy, and Marie Carroll and Dorothy Grau, all portray thir rôles in competent manner. Kathleen Bolton and several others make a pretty bevy of bridesmaids.

The piece plays Atlantic City next week after which it will be brought into New York.

"AND VERY NICE TOO" OPENS

MONTREAL, May 9.—The new musical comedy "And Very Nice Too," had its first performance at His Majesties Theatre tonight before the largest audience this season, and received a fine reception. The music was catchy, the dancing splendid, and the principals were excellent and a hard working and good looking chorus rounded out a great show. For a first performance the show went with remarkable smoothness. It should prove a hit in New York.

GLOBE THEATRE CLOSES

PHILADELPHIA, May 8.—The Globe Theatre, at West Philadelphia, which was operated for several years by the Nixon-Nirdlinger interests, has been closed and will be remodeled into a market and dance hall There are four other theatres in the immediate neighborhood of the Globe and the poor business during the last few months did not warrant five being kept open.

MARGIA LA RUE
of
MACK and LA RUE
Colonial Theater Now (Week of May 8)
Next Week, B. F. Keith's Royal
Dir. ROSE & CURTIS

COHAN TO PLAY IN "THE TAVERN"

George M. Cohan will close his play "Madeline and the Movies" at the Gaiety Theatre on Saturday night of this week and on the following Monday will open at the Tremont, in Boston, in "The Tavern," the play which attracted country-wide attention last season and ran for months on Broadway, with Arnold Daly in the part of the Vagabond, later with John Meehan, and finally with Mr. Cohan himself, who in the romantic part displayed previously unsuspected acting talent and ability.

Cohan has a great following in Boston and despite his great popularity in the classic city has not been seen on the stage there in over ten years. His last appearance being in the musical play "Hello Broadway," at the Colonial.

He was the first to discover that Boston was a great summer show town and three years ago with "Mary" played for many weeks to enormous business at the Tremont. Last summer he followed with "The O'Brien Girl" and duplicated the record of "Mary." This year he intended to open the Tremont with "Kitty Kelly," a new show, but the news of Boston's summer value had been widely circulated and at present there are playing there "Sally," the big New York hit, "The "Chocolate Soldier" and "The Last Waltz." Four musical shows at one time are too much for any town of Boston's size and so Mr. Cohan will give the theatre goers a chance to see "The Tavern" for a few weeks before putting on "Kitty Kelly."

CHORUS GIRLS GET FARE HOME

When "Tickle Me" closed the week before last in Atlantic City, the management and the Chorus Equity Association disagreed upon a point in the Equity chorus contract, regarding the transportation by the management of the members of the chorus to the point at which they joined the show, and the contention of the C. E. A. was finally granted as correct. There were six girls in the chorus who had joined the show in various Western cities, St. Louis, Cincinnati, Cleveland and Chicago, but when the show closed they were told their transportation would only be paid to New York. One of these girls, an Equity member, wired to the Chorus Equity offices and steps were taken to adjust the matter. Accordingly every girl was given her fare back to the point of joining the show.

"In giving them their fare back the manager took great pains to explain that the Equity had nothing to do with it, that the management had intended to pay the fares all along," declared Dorothy Bryant, secretary of the C. E. A. "He didn't explain though, why he had told the people that the fares would not be paid, or why he had already sent their trunks on to New York!"

UNDERWOOD FUND TOTALS $6,800

CHICAGO, Ill., May 8.—The fund that was raised last week in Drury Underwood's name has totaled $6,800, $5,000 of this being the proceeds of the benefit, given in his honor last week at the Woods Theatre. The rest are donations from friends who knew him personally in the days of his prime. The money has been deposited in a local bank in Underwood's name and it will be turned over to him when he is able to leave the hospital.

"LETTY" ON ONE NIGHTERS

"Letty Pepper," which closed at the Vanderbilt Theatre on Saturday night and in which Charlotte Greenwood was appearing is playing a week of one-night stands, prior to going into Philadelphia for a four-week run. The show this week plays Plainfield, Lakewood, Easton and Allentown.

SPIEGEL GETS COHAN THEATRE

Max Spiegel took possession of the George M. Cohan Theatre and the building bearing the same name Tuesday morning.

The lease was signed several months ago. The new possession will not affect the bookings of the house which will still be handled by the exchange offices.

PRODUCING MANAGERS PLAN TO APPOINT LEADER FOR BUSINESS

Managers Vote to Amend Constitution to Make Supreme Leader Possible—Position to Be Similar to That of Hays in Pictures and Landis in Baseball

Believing that they can follow the example of the motion picture industry in appointing one man to govern the business, the members of the Producing Managers' Association, at the annual meeting held last week, almost unanimously voted to select a man of at least as great national significance as Will H. Hays, to whom will be delegated absolute power. Several persons were mentioned at the meeting to hold this most important position, but no action was taken. None of the managers present would name those mentioned.

The idea behind this plan to put entire authority in the theatrical industry in the hands of one man is that the person selected will be of so eminent a position that in all disputes between the body of managers and other organizations in the business his decision will be accepted as final. It is also planned to delegate to this man complete authority in the settling of disputes and to place under his jurisdiction all movements for lowering of taxes and railroad rates.

While the statement given out by the P. M. A. states no specific reason behind this plan to invite one man to govern the industry, much comment in the daily newspapers has been based upon the assertion that the managers hope to thus induce the Actors' Equity Association not to demand the inauguration of Equity Shop in 1924, when the present agreement between the two bodies expires. There is small chance of Equity, or any other organization, such as the musicians and stage hands, agreeing to abide by the decisions of a man who receives his compensation from the managers.

The statement issued by the managers said:

"In order to make this possible an amendment to the constitution and by-laws of the organization is necessary, and, while it will take several weeks to accomplish this, a test vote of the members present at yesterday's meeting indicated that sentiment in favor of the move was almost unanimous.

"The proposed amendment, which can be voted on after twenty days' notice, empowers the Directors to choose from within or without its membership one man to whom all their powers can be delegated. Accordingly, if the amendment is adopted, the new head will have almost unlimited power in settling disputes between members of the organization or with other bodies. It was the sense of the meeting that some such head was necessary, in view of the fact that the individual members of the association did not have time to try to solve the problems confronting the business as a whole."

The annual election of officers of the Producing Managers' Association also took place at this meeting last week. The following officers were re-elected: President, Sam H. Harris; vice-president, George H. Broadhurst; secretary, L. Laurence Weber; treasurer, Benjamin F. Roeder.

THE LA FOLLETTES DIVORCED

CHICAGO, Ill., May 8.—Mystery surrounded the marital difficulties of Jesse J. M. La Follette, well known actor, and his wife, Georgia Howard, a prominent vaudeville singer. The divorce action had been kept a secret and was only made public last week when a decree was issued in favor of the husband, who is a nephew of Senator Robert M. La Follette of Wisconsin.

Georgia Howard is at present concluding a tour of the Western vaudeville houses.

Young La Follette charged his wife with desertion. The divorce was obtained for him by Attorney Hugh R. Porter, in the Superior Court before Judge Charles M. McDonald. Young La Follette testified that he married Miss Howard in San Francisco on September 4, 1918, and that she deserted him on January 10, 1919. He said that she gave no reason for leaving him. "She told me at the time that she could marry other men and that she was through with me," stated La Follette in closing his version of the marital difficulties.

Many letters that were written by Miss Howard to her husband figured in the legal proceedings.

Georgia Howard is expected in Chicago this week to open a local vaudeville engagement.

OPERA AT CARLIN PARK

BALTIMORE, May 8.—Mme. Edith de Lys, dramatic soprano, has been secured to sing the title role of "Aida" in the presentation of that opera which is planned for the opening performance of the second annual season of Summer Grand Opera at Carlin's Park on Monday night, June 5. The other operas to be given that week are "La Boheme," on Thursday; "The Barber of Seville," on Friday, and "Aida," again on Saturday.

The repertoire of the second week will be as follows: "Carmen," on Monday; "Lucia Di Lammermoor," on Tuesday; "Faust," on Wednesday; "Don Pasquale," on Thursday; "La Traviata," on Friday and "Carmen," again on Saturday. The repertoire for the third week will be announced later.

WANTS CHANGE IN ALIEN LAWS

ATLANTIC CITY, May 8.—Mrs. Lillian Russell Moore enlisted the influence of the clubwomen of the State in bringing about drastic changes in the naturalization laws, while speaking at the final session of the annual convention of the New Jersey Federation of Women's Clubs, at this city last week.

"It is about time that the people of this country wake up to the menace of the immigrant," she said. "Under existing laws only six species of bulbs and about as many of seeds are permitted to enter the country. If one is imperfect, or diseased, the whole consignment is thrown overboard.

"But the immigrant, no matter how diseased, is permitted to land here and then had to be sent back, until recently, at the expense of the Nation. We should not be more careful of the bulbs and seeds than we are of our children. Immigrants, though found diseased by our consuls, can not be turned back until they have actually landed on our shores."

FREE SHOW FOR FRIARS

The Friars' Club, through its board of governors, has declared for beefsteak and entertainment for the members—and free of charge, too—to be held on Sunday night, May 14th, at 7 p. m. "The Club is going to do something for the members" reads the announcement signed by William Collier, chairman of the entertainment committee. All the members have to do is ask for their tickets ahead of time.

SINGING TEACHER WINS VERDICT

Mme. Zara Delare Josephson, vocal teacher, who sued Lillian Krause Allen, widow of a Philadelphia millionaire, for $5,000, was awarded a verdict of $1,500 last week by a jury in the Supreme Court. Mme. Josephson sued on a contract which she claimed she had with Mrs. Allen to train her for the operatic stage.

The teacher said her former protegee's ambition for the operatic stage cooled when she fell in love and married Allen. He died in mid ocean in January, 1921.

SELWYNS GET FOREIGN PLAYS

Crosby Gaige, vice-president of Selwyn & Co., returned from Europe last week with many important contracts for plays and stars. He contracted in London for the next three plays by A. A. Milne, author of "The Dover Road," and also for the next plays written by Clemence Dande, author of "The Bill of Divorcement." In London he also purchased the American production rights for "If Four Walls Told," by Edward Percy, recently produced at the Royalty Theatre, and made arrangements for the production here of "The Lass o' Laughter" in conjunction with Sir Alfred Butt. In Berlin he bought a play by Carl Meinhard and Rudolf Bernauer, which will be produced here under the title "The Mysterious Affair."

Mr. Gaige entered into a contract with the famous Guitrys, idols of Paris, by which the elder Guitry will be seen here next season in a repertory of the plays of his son, Sascha. In Germany he also signed up Marie Orska, young Russian actress who is known as "the child Nazimova," who will appear under the Selwyn management here next season. Mme. Orska is the wife of a prominent Berlin banker.

CHORISTER OUT OF HOSPITAL

MEMPHIS, Tenn., May 8.—Mrs. Kate De Brow, leader of the Lasking Frolic Chorus, has fully recovered from her recent operation and rejoined her company at the Lyceum Theatre here last week. She was suddenly taken ill three weeks ago, when the show left Beaumont, Texas, and on her arrival here went into the St. Joseph's Hospital, where an operation was performed on her.

ACME PLAYERS TO GIVE SHOW

The Acme Players is the name of a new organization of colored performers who will give a special midnight performance at the Lafayette Theatre, on Friday, May 12th. The show will be given under the direction of the Urban League, which is sponsoring the new organization.

RIVERVIEW PARK OPENS

CHICAGO, Ill., May 8.—Riverview Park will open its season this week. It will be the first of the large local amusement parks to get under way. White City will open late next week.

TO FIGHT CENSORSHIP

A movement to fight political censorship in the arts had its inception in the rooms of the Society of American Dramatists, last week. A meeting of the representatives of the various branches of the theatrical profession appointed a Plan and Scope Committee, which will decide upon what are the most effective steps to be taken.

Those present were Jesse Lynch Williams, William Hamilton Osborne, Ellis Parker Butler, Louis Joseph Vance of the Authors' League of America; C. B. Falls, Tony Sarg, Walter D. Teague, John J. A. Murphy of the Guild of Free Lance Artists; Owen Davis, James Forbes, Eugene Buck, Jerome Kern of the American Dramatists' Society; Frank Gillmore, President of the Actors' Equity; Elmer Rice of the Screen Writers' Guild; Eric Schuler, Secretary of the Authors' League; Peter J. Brady, President of the Photo Engravers' Union; Matthew Woll, President of the International Printing Trades' Association; W. S. Cooper, Treasurer of the Kinema Camera Club; T. F. Gamble and H. E. Brereton, representing the American Federation of Musicians; E. Canavan of the New York Association of Musicians, and Sidney Olcott and G. W. F. Sargent of the Motion Picture Directors' Ass'n.

Jesse Lynch Williams was appointed Chairman and Eric Schuler was made Secretary. Mr. Williams will hear the report of the Plan and Scope Committee and summon a further meeting.

The joint committee which forms the conference offers a parallel to recent combinations in the theatrical field. These organizations, it was pointed out at the meeting, can thrive only through the exploitation of the work and the products of the authors, actors, printers, stage mechanics and other elements represented at the conference.

The first move will be to oppose the censorship of motion pictures, to prevent its adoption in other States and to secure its repeal in States were it has already been enacted. This aim was considered fully consistent with the desire of all present for clean theatres and clean motion pictures.

"SUE DEAR" COMING IN

"Sue Dear," the new Dudley-Montayne musical comedy, is this week playing at Ford's, Baltimore, after which it goes to New York for a Summer run.

"111" cigarettes

They are Good!

10¢

Buy this Cigarette and Save Money

AMUSEMENT STOCKS STRONG DESPITE SUMMER'S APPROACH

Loew's Inc. at 17⅜ on Monday, While Orpheum Continues to Stick Around Its Record for the Year—Famous Players Is Around 80

The stock market dropped back a couple of points early this week and pronounced selling developed in a number of quarters.

Amusement stocks continue to hold their own and while they failed to jump up to any great extent during the boom of the past few weeks they have been but little affected by the drop of the past day or so.

Loew's, Inc., continues to hold its own and on Monday sold at 17⅜. The high point for the year was 18⅝. Orpheum Circuit continues to stick around the year's high point made last week of 21½. On Monday the stock sold for 21¼. Famous Players which figured strongly in the stock boom of the past month has dropped farther than either Loew or Orpheum and on Monday hit 80¾. Earlier in the year it reached 85⅞.

The holding up of the amusement stocks is looked upon as remarkable by those familiar with stock conditions, as with the approach of Summer business in all the theatres is bound to drop.

FORMING COMPANY FOR ORIENT

Miles McCarthy, actor and manager, is back from the Orient after an absence of nearly six years during which time he and his company have played in Hawaii, India and China.

McCarthy is now on Broadway organizing a company to make another trip to the far east early this Fall and plans to take a troupe of about twenty-eight or thirty people to present musical comedies and light operas.

This is the type entertainment, he says, that is wanted in China, Japan and India, and the only kind that is widely patronized. Dramatic shows are not wanted, too many have been seen, he stated, and the few that in recent years have been taken out have not met with success. Prevailing prices in the better class houses are from $1 to $3 Mexican money. Clever, well put on shows are well patronized.

The musical shows that will succeed must be clean, clever and bright with good tunes and lyrics and it is necessary to change bills twice or three times a week throughout China and Japan. It is not necessary to take the musicians over, only a leader is required, for both in China and Japan are innumerable musicians, mostly Russian, that can play anything.

It is unnecessary to take over costumes, said Mr. McCarthy, as a sample from the United States can be duplicated in either China or Japan at a fraction of the cost here.

Beautiful and expensive costumes are appreciated, he said, and the abbreviated dress with the bare knees familiar in this country are not cared for in either China or Japan.

BARUCH OFFERED THEATRE POST

Bernard M. Baruch, financier, has been offered the post of mentor of the American stage, the proposed plan for which is published on another page of the CLIPPER. In explaining his reasons for believing that he could not accept the post offered by John Golden, he said:

"I feel very highly flattered by such an offer coming from such a man as John Golden and his associates in the theatrical industry. I sincerely wish I felt that my training led me along lines that would fit me for such a position. To be chosen by the American theatre for a position so high and carrying with it such dignity is a signal honor.

"However, I must say that I do not believe my training has been such that I would be capable of becoming a real mentor for the American stage. I want to say very distinctly, however, that I consider the offer an honor and I only wish that I felt myself in a position to accept it.

"The leaders of the theatrical business in New York and throughout the country are doing everything in their power to present to their public good, wholesome plays, and this plan to choose a man to act as guide is a big and laudable one. The American people should appreciate the fine things the theatrical managers are trying to do for their amusement. I for one certainly do."

VAUDEVILLE UNITS LINING UP

The franchise holders, who will produce unit shows over the Affiliated Theatres Corporation Circuit, better known as the Shubert Advanced Vaudeville Circuit, next season, are now getting their units lined up, and many names that are prominent in vaudeville and burlesque are among those already signed up.

According to report Davidow and Le Maire, will have Clark and Acaro, as the star attraction with their unit. This team was headlining bills on its tour over the Shubert Vaudeville Circuit last season.

Harry Steppe and Harry O'Neil, will be the chief funsters for one of I. H. Herk's units. These boys were featured with "Jingle Jingle," last season, which was one of Herk's shows that played the Columbia Circuit.

Abe Reynolds, who was featured with the "Abe Reynolds Review," which was presented by Max Spiegel, over the Columbia Circuit, will head the Spiegel unit.

The Ed Beatty unit will be headed by Herman Timberg, who will produce the show for Beatty. Besides producing the Beatty unit and appearing in it, Timberg will also produce a unit for George Gallagher.

Jack Singer, who lately acquired a franchise, has placed Fred Heider & Company, Lon Haskell, and Bert Walton and Company under contract to appear in his unit.

Other franchise holders are making overtures to comics that well known in burlesque to appear in units, and it is expected that many names that were well known to the patrons of burlesque will be seen with unit shows.

A current rumor has it that Eddie Dowling, and his act "Sally, Irene and Mary," will be the star attraction with the Arthur Pearson unit, while it is also said that Georgie Price will head the unit which J. J. Shubert will produce.

BANKS WINTERS FOR "LIGHTNIN'"

Banks Winter, former minstrel man, vaudeville actor, writer of "White Wings" and father of Winona Winter has been engaged to play the Frank Bacon role in a road company of "Lightnin'" which goes out next season.

His engagement is said to be due partly to the fact that he resembles Bacon, and partly to the big demand for the piece in the smaller towns and cities which would never see the play if they waited for Bacon.

Milton Nobles has been playing the Bacon part in the No. 2 "Lightnin'" company for the past season.

PANTAGES TO REMAIN OPEN

The Pantages circuit of theatres, which includes the Miles Theatres, will all be kept open during this summer, contrary to the usual policy of closing a number of houses in the Middle West during the summer. The circuit, which includes about twenty-five weeks of work, will probably be the only one in the country which is not closing any of its houses for warm weather, practically all the others having announced closings already.

DILLINGHAM TO DO SPECTACLE

PHILADELPHIA, May 8.—The great Sesqui-Centennial Exhibition which is to be held here in 1926 may include a historical spectacle depicting the progress of the theatre in the last 150 years, to be staged by Charles B. Dillingham, the producer, who last week, in a letter written to the officers of the association in charge of the exhibition, of which Mayor J. Hampton Moore is president, offered his services.

In part, Dillingham's letter said:

"No institution has depended more upon liberty for its progress and achievements than the theatre and none will respond to your leadership in the celebration with gladder zeal. By none can the spirit of the exposition be so vividly and lastingly fastened in the thoughts and aims of the millions who attend.

"I write to express my desire to produce for the period of the sesqui-centennial, in an appropriate structure at Philadelphia, a stage historical spectacle designed, first, to impart the significance of the anniversary; second, to illustrate the progress of the theatre.

"To make certain an adequate presentation of stage attainment, the project in its physical details will be kept elastic until a late date so that we may enlist the most advanced accessories. To assure harmony of spirit with the exposition the managers of the historical spectacle will desire to maintain an effective contact with the exposition managers. At your convenience you are invited to appoint a liasion officer of the Sesqui-centennial Corporation. Thus we may on the one hand draw inspiration and guidance, and on the other hand place at your disposal such light as our labors may shed upon your problem.

"I wish you success in your great undertaking and shall have the highest satisfaction and pride in making by symbolic appeal to eye, ear and heart a worthy contribution to that end."

THREE NEW THEATRES FOR TROY

TROY, N. Y., May 8.—Three new theatres are included in the building plans of more than $3,000,000 worth of construction work, part of which has already started, and the rest due to begin within a month.

Rapid progress is being made on the construction of the Strand Theatre which will be in Front street, and connected with River street by an arcade. The theatre will cost $500,000 and will have all modern improvements and conveniences.

The Lincoln Theatre opposite City Hall in Third street is almost completed for Symansky Brothers. This is planned to be one of the beauty playhouses of the city, or Capitol district and is expected to open in about a month. The theatre so far represents an outlay of over $100,000.

Another theatre soon to be under way is to be known as the Rose Theatre in Fourth street below Congress. Benjamin Rosenthal has awarded the contract for the construction work to C. P. Boland and company, and the house will cost approximately $100,000.

PLAYED ROLE IN WHEEL CHAIR

Margaret Anglin, who closed her season in "A Woman of Bronze" at the Bronx Opera House last week, played her rôle during the entire week without raising from a wheel chair. In a fall down stairs she fractured both ankles just before she was to begin her engagement at the Bronx house but rather than cancel she played the entire week. Announcement of the accident was made before the curtain at each performance.

Miss Anglin, it was reported, fell headlong down a flight of stairs in her home.

THEATRICAL AGENTS DINE

The Theatrical Agents and Representatives Association, held a meeting and dinner at the White Swan Restaurant, 150 West Forty-seventh street, last week. A loving cup was presented by the members to Harry Walker president of the organization, in recognition of his efforts as founder of the association. Ellis Antkes made the presentation speech.

LIBEL DEMURRER ARGUED

Argument was heard last week before Supreme Court Justice McAvoy on the demurrer entered by the News Syndicate, Inc., which publishes the Daily News, and Ed Randall, the cartoonist and critic of vaudeville performances, against the complaint filed in the $200,000 libel action brought against them several weeks ago by the vaudeville team of Page & Gray.

The argument on the demurrer, and especially the brief filed by Monroe Goldstein, of the law offices of Kendler & Goldstein, counsel for Page & Gray, presents a question of importance to all vaudeville artists. The argument set up by counsel for the defendants, was that there was no libel in itself against Page & Gray in the review of the act's performance at the Jefferson Theatre on March 21, but that the libel was against the act, or material.

Counsel Goldstein contended that the libel was against Page & Gray personally, since the material of which their act was composed was their stock in trade.

Judge McAvoy was inclined to side with the contention of the defendants and wanted to issue an order allowing counsel for the plaintiff to amend his complaint so as to agree with the defendants' argument that there was no libel against Page & Gray. He reserved decision, however, allowing Goldstein to file a brief. Mr. Goldstein stated on Monday that in the event Judge McAvoy ordered him to amend the brief, he would appeal to the higher courts.

The alleged libel against Page & Gray, whose names in private life are Arthur Perkoff and Ethel Graves Perkoff, was a criticism of the act, composed of a grotesque cartoon and captions asserting that the act was not deserving of a place in modern vaudeville.

WIFE CAN FILE ANSWER

By a Supreme Court order handed down last week the divorce case of Ralph Iseen, known on the vaudeville stage as Ralph Fisher, of the team of Fisher and Hurst, against his wife, May, formerly a professional, will not go by default. The court order allows counsel for Mrs. Isen, Monroe Goldstein, of Kendler & Goldstein, to file an answer and thus reopen the case. A countersuit was also filed by Mrs. Isen, denying the things alleged to have been committed and also naming "Honey" Hurst, Fisher's partner, as co-respondent, charging that they have been living together as man and wife.

Mrs. Isen, who is in very poor health and has not been able to work because of her nervous condition, is practically penniless and could not afford to engage an attorney to defend her when her husband brought suit. Accordingly she lost by default. Mr. Goldstein, however, has undertaken to defend her now and will attempt to force Fisher, who earns around $375 a week, to pay his wife enough to live on.

THREE MUSICAL SHOWS IN BOSTON

BOSTON, May 8.—No new play opened here this week, and the chances are that but few new ones will be seen here the balance of the season. One house, the Hollis Street, is dark.

"Sally," in its third week at the Colonial Theatre, is breaking all records for receipts.

"The Last Waltz" is in its fourth week at the Wilbur Theatre.

"The Chocolate Soldier" is in its second week at the Shubert Theatre, and is playing to good business.

"Smooth as Silk," the surprise hit, is in its fourth week at the Selwyn Theatre, with William Courtenay starred.

At the Plymouth Theatre "Ladies' Night" is in its second week.

"The Gold Diggers" is in its fourth and last week at the Tremont Theatre.

BIG HOUSE FOR 138th STREET

The Brown Place Theatre Corporation have bought the property at the southeast corner of 138th Street and Brown Place and will erect a theatre on the site. The new house will have a seating capacity of 2,800, and will be devoted to vaudeville and motion pictures.

VAUDEVILLE

FEW ROUTES FOR ACTS ISSUED

POOR BUSINESS THE CAUSE

With the prospect of business being worse in vaudeville theatres than it was last Summer, added to the large influx of new acts from the legitimate, musical comedy and burlesque field, few acts are being given routes at present, and there is very little possibility of the majority of acts who are not routed now, receiving work for any length of time ahead until the start of next season. Another factor in the holding back of routes from acts, is the cutting of salaries which has been the practise for some time.

A large number of new acts which have opened in vaudeville during the past month or so, are still working from week to week, many of them at the original salary set just for showing the act. One artists' representative, who is well-known for the amount of musical comedy, and legitimate stars he has introduced into vaudeville during the past few years, said that he was not going to solicit any more legitimate acts for vaudeville until conditions improved. He stated that the office was offering from two hundred and fifty, to one hundred and fifty dollars less than the acts could afford to enter vaudeville for, and that after showing their acts, the possibility of a route at present seemed very indefinite.

About two years ago, when there seemed to be a shortage of standard acts, a great many of them were given routes ranging from two to three years in termination. The news of these routes had spread to the west, where a large number of acts which had never played East heard it, and flocked to New York, leaving more than the various circuits here could take care of. More of these acts are still here, playing the very small time or cabarets, waiting for an opportunity to get booking with the larger circuits.

These, added to about twenty-five acts from burlesque, and about as many from musical comedy, have by no means aided the "congestion" which has been the well-known excuses from the bookers during the past season, in holding back routes.

NEW WESTERN TRAIN SCHEDULE

A new train schedule from Cincinnati to St. Louis was announced by the Baltimore and Ohio railroad last week, which will aid performers to save time in making the jump from Ohio to the Middle West. A daily midnight train has been placed on schedule which will leave every night at 11.30 standard time, or 12.30 A. M. new time, arrive in Louisville at 7.30 A. M., and in St. Louis at 8.34 A. M.

Another train will leave Cincinnati at 8.45 A. M., standard time, or 9.45 new time, and arrive in St. Louis at 7.45 P. M.

N. V. A. POST TO GET COLORS

A dinner and dance will be given at the National Vaudeville Clubhouse by the N. V. A. Post of the American Legion, on Thursday evening, May 25. The affair will be held in honor of the presentation of colors to the post that evening by E. F. Albee. One dollar admission, to cover the price of the dinner, will be charged to members and guests.

BAKER MGR. IS ILL

DOVER, N. J., May 8.—Due to a nervous breakdown, R. F. Woodhull, manager of the Baker Theatre at this city, has been compelled to abandon his duties at the theatre and take a rest. The Baker plays vaudeville and pictures.

NOVEL PUBLICITY STUNT FOR ACT

A very novel publicity stunt was arranged last week by Hockey and Green, in conjunction with the appearance of their act, "The Come-Backs," an old-timers aggregation, at Keith's Washington.

On Friday, Joseph M. Norcross, who is a member of the act, shook hands with President Harding in the presence of the news reel cameramen, and several newspapermen of various dailies and syndicates.

The novelty of the stunt lay in the fact that both Norcross and President Harding are Elks, and Norcross, who is eighty-two, is the oldest living Elk today. He was the seventh charter member of the organization, and the six who preceded him are dead. Another feature of the stunt lay in the fact that Norcross' father shook hands with the first president of the United States, George Washington, and now Norcross shook hands with the latest president, about one hundred and twenty-three years later. This doesn't seem possible until one realizes that Norcross is past eighty-two and that his father was past forty-three when he was born.

ATWELL LEAVES SHUBERTS

Ben Atwell, one of the best-known press agents in the theatrical business, is no longer connected with the Shubert enterprises.

At the opening of Shubert Vaudeville, Atwell was handling the publicity for the circuit, but resigned from that position due to some misunderstanding, and was then appointed press representative for the Century Theatre, which position he held until last week.

ORPHEUM CLOSES THREE ON COAST

The Orpheum circuit will close three houses on the Coast on May 21st, two of them being situated in the "valley." These houses are the Clunie Theatre, in Sacramento, the White Theatre, in Fresno, and the Orpheum Theatre in San Francisco. The Sacramento and Fresno houses played a complete week, splitting the bill between them for each half of the week. The Oakland Orpheum Theatre played a full week stand.

"CLOWN NIGHTS" ENDING

The last "Clown Night" of the season will be held at the National Vaudeville Artists' clubhouse on May 16th, under the direction of Kenny and Hollis. Among those who have already been assigned to parts in the show are Sarah Padden, Frank Sheridan, the Bennett Twins, Richard Malloy, Dave Thursby, Collins and Pollard, Sam Cushman and Major Doyle.

The "Clown Nights" will be installed again in October.

"DUBS" IS NEW ACT

"Dubs," a new musical sketch, with a cast headed by Joe Herbert, Jr., opened on the Poli time this week. Willie Hoff wrote the act and staged it, the music being supplied by J. Fred Coots. Marjory McClintock and Jack Cherry are the other featured members in the act which is under the direction of M. S. Bentham. It will be seen in New York next week.

COMEDY QUARTETTE OPENS

"The Jolly New Yorkers," a comedy quartette, opened at the Lyric Theatre, Hoboken, last Monday. Three of the boys in the act are from burlesque. Harold Carr and Harry Leff were with the Sam Howe Show and Ben Howard was playing in stock burlesque, during the past season. The act will play the Loew Theatres in and around New York.

YOUNG REPLACES NORTON

Harry H. Young has replaced Ned Norton with Lew Hilton and the act is booked solid until July when Mr. Hilton opens in a production.

KEITH PLAYERS BIG SUCCESS FIRST WEEK

FUTURE DEPENDS ON BUSINESS

The opening of the newly organized stock company under the name of Keith's Alhambra Players, at the Alhambra Theatre proved successful all last week and a big business was done.

Officials in the Keith office were not particularly enthusiastic over the business, however, stating frankly that doubtless the coolness of the weather during the week had much to do with the big receipts.

Despite the good business, however, stock will not be considered for more houses, vaudeville on a split week basis having the preference, should it be decided to keep the houses open for the summer.

"Scandal" was the opening bill at the Alhambra, and the cast was headed by Dorothy Shoemaker and Dwight Meade. "The Woman in Room 13" is the bill for the current week.

A twelve-piece orchestra has been installed in conjunction with the stock company under the supervision of Stanley Lawton, musical director of the Keith, Moss and Proctor houses. Solos are rendered between the acts and the same orchestra plays for the vaudeville concerts given on Sundays. The organization composed of good musicians is an attraction in itself.

KEITH'S ROYAL CLOSING

B. F. Keith's Royal Theatre has been scheduled for a summer closing on May 21. This is not definitely set, as the final decision will be made in accordance with the attendance, at the Bronx house. In the meantime, the house, which is booked by I. R. Samuels, is not having any acts booked into it beyond May 21, and should it be decided to keep the house open longer than that time, it will be booked from week to week, until it is closed. If the house does close, it will be the first time that it has not been kept open through the summer months, since the house was opened. Split weeks have been tried at the house during the past years, for a summer policy, and it is likely that this policy may be established for the summer months this year.

SHUBERT CUTS TO TWO

Shubert vaudeville will be cut to two houses next week. The Detroit Opera House, Detroit, will close on Saturday night. This will leave the Majestic, Boston, and the Chestnut street, Philadelphia, the only two houses playing Shubert vaudeville. On Saturday night of next week the Majestic, Boston, will discontinue its vaudeville policy. The Chestnut Street Opera House, at Philadelphia, will remain open as long as "Made in Philly," which is playing there in conjunction with a vaudeville bill, continues to do business.

NEW ACTS

George Kelly, author and actor, will be seen in a new act under the direction of Rosalle Stewart, called "The Weak Spot," which he wrote and staged himself.

Beth Beri is rehearsing a new act with "Four College Boys," under Rosalie Stewart's direction. Arthur Swanstrum is responsible for the book and lyrics, and Carey Morgan for the music.

TURPIN IN MACK SKETCH

SAN FRANCISCO, May 8.—Ben Turpin, the picture actor, with Phylis Haver and Katheryn McGuire, are headlining the Coast Pantages houses in a comedy sketch called "Look At Me," a burlesque on the work before the camera. Willard Mack wrote the act.

MOSS MGRS. FORM BALL TEAM

The managers of the various B. S. Moss theatres in New York and vicinity, affiliated with the Keith organization, have organized a baseball team for the purpose of playing any other theatrical baseball teams which may be organized. The team is under the personal supervision of B. S. Moss, with Harry Mandell, publicity director of the circuit, acting as coach. A challenge is being issued to the National Vaudeville Artists and also to the managers of the Keith theatres, who intend to organize a team shortly.

The team consists of the following: Charles McDonald, manager of the Broadway, 1st b.; Joe Connolly, the Regent, s. s.; Emil Groth, Coliseum, p.; Whiting, 3rd b.; Steve Champlain, Riveria, 2nd b.; Burns L. Sullivan, Jefferson, l. f.; Jerry De Rosa, Cameo, c.; Edward Sachs, Dyckman, r. f.; James Frothingham, Franklyn, c. f.; McCracken, Columbia, pinch hitter; Ed Reilly, Flatbush, manager.

The assistant managers of the theatres will act as substitutes for the position on the team held by the manager of the theatre with which they are connected. Arrangements are being made to have the first game, with the N. V. A. team, played at Dyckman Oval.

N. V. A. COMPLAINTS

Al Bates has complained against Geo. Lovett, stating that he was dismissed from the latter's act, without two weeks' notice.

Lillian Ashton has complained against the Amphion Theatre, Brooklyn. Miss Ashton claims that while playing the theatre April 28-30, her dressing room was entered and she was robbed.

Cedric Lindsay has filed a complaint against Wilton and Lelo, claiming that the latter have infringed on his cigar-box trick.

Jack Lewis has complained against Jack Gould, stating that Gould has infringed on his "mustache bit."

FRANK MONROE IN VAUDEVILLE

Frank Monroe, who closed with "Thank-U" at the Longacre on Saturday night, opened on Monday, May 8, at Poli's Theatre in Hartford in a sketch called "A Modern Old-Timer." He will be seen in New York shortly in the vehicle which he wrote for the dinner tendered to him by the Friars shortly. It is a bare stage act. Monroe will rejoin the "Thank-U" company when the play reopens in Chicago on August 26.

COLONIAL CLOSES ON MAY 7th

B. F. Keith's Colonial Theatre, booked by I. R. Samuels, will be closed for the season on May 14th. The house was originally scheduled to be closed one or two weeks earlier, but owing to the improved attendance, caused by the cool weather, it was decided to extend its season until the fourteenth.

N. V. A. TO HAVE BALL TEAM

A meeting will be held at the National Vaudeville Artists' Club on Wednesday evening, May 17, for the purpose of outlining plans for the baseball team of the clubhouse. An invitation to all members who are interested in the game to be present, has been extended by the club officials.

HOPWOOD SKETCH FOR EDNA AUG

Edna Aug is going to enter vaudeville next season and will be seen in a sketch written for her by Avery Hopwood. She expects to bring the act into New York early in August.

ARTHUR WHITE OPERATED ON

Arthur S. White, of J. J. Maloney's office in the Keith organization, was operated on for appendicitis last Thursday in the Lutheran Hospital. He is now recovering and will return to work next month.

VAUDEVILLE

COLONIAL

This is "get away" week and only a small portion of the orchestra floor was occupied, with the balconies holding a hundred or so. The show was excellent in spots, especially in the last half.

Mack and La Rue opened with one of the best skating acts in or out of vaudeville. Not only do they perform miraculous stunts on the rollers, but their personalities spread rays of sunshine. If there is a more beautiful girl in the two-a-days than Miss La Rue trot her out. She is beautifully formed and as pretty as a picture. The act thrilled throughout and the whirlwind finish, wherein the girl clasps her arms around the neck of Mack, he revolves so rapidly that the momentum is nerve racking but she holds on and does pivots while he is still on the rollers. The act stopped the show.

Barrett and Farnum, a man and woman, depend solely on the finish dance to get them over. Neither have much in the personality line and the time worn "business" of placing foot on the rail and singing, is "passe." Miss Farnum also could improve her makeup, and the blue dress did not blend with the blonde hair. The imitations of dancers is only fair and the "jazz" bit had no punch. What the act needs is revision in the early portion, before they can expect to advance in high class vaudeville.

Meehan's Canines, introduced by William Meehan, is still the same thriller, due to the leaping hounds who jump over the barrier. A few changes have been made about midway. The boxing "bit" is eliminated, and good judgment was employed.

Ben Welch assisted by Frank P. Murphy gathered many laughs. Welch is delivering his old monologue with a few new "gags" interwoven, and it was marvelous how he put over the punches, just as well as in former years, before he was stricken with blindness. The act was such a hit that Ben was compelled to make a speech of thanks.

Emilie Lea, assisted by Gil Squires and Sam Kaufman interested all with a vaudeville novelty that contained a world of entertainment. Miss Lea is a dancer par excellence, and is also the possessor of a splendid singing voice. Her high kick and radiant smile were met with sincere applause. Kaufman, a blonde chap surely knows how to play the piano, and his solo went very well. Squires could improve his solo dance, as it contains nothing but a series of jumps and hops, with no outstanding step to encourage real applause. However, the double numbers with Miss Lea were exceedingly well accomplished. The act is nicely dressed and should be a hit wherever it is presented.

Marguerita Padula opened after intermission, and scored one of the big hits of the show. This lady attired in a gold lace dress, sat down at the piano and entertained for fifteen minutes, and not one moment passed without real showwomanship prevailing. Miss Padulo sang finely and played her medley accompanied by whistling that was greeted most heartily.

Franklyn and Charles and Company. The Company consists of a lady piano accompanist. The boys are doing their comedy acrobatic and dancing novelty, concluding with the wonderful hand to hand lift. Great applause was evident at the conclusion.

Kramer and Boyle, back from their western trip, were a riot as ther material just struck the fancy of the spectators. Kramer is a black face comedian who knows the art of gathering laughs and Boyle was never in better voice and his ballad went over with a bang.

Black and White, two girls, displayed methods of reducing the figure by gymnastic stunts. Not one of the feats are what may be termed "wonderful" but their clean work and splendid appearance make up for the deficiency.—J. J. D.

VAUDEVILLE REVIEWS

PALACE

Kay, Hamlin and Kay, in "At Their Old Tricks," opened the show, with a splendid exhibition of casting by two of them and some tumbling by the comic. The act has a number of thrills and certainly an entertaining one, of its kind.

Bob La Salle appeared in the second spot instead of Harry Jolson who was billed for the position. The latter did not care to play so early in the afternoon. Mr. La Salle in his first appearance at the house as a single had it a little hard going at first but sang his way across in good style. Later he danced to several musical comedy tunes and for an encore did a Frisco which made him stand in more solid than ever.

Dave Seed and Ralph Austin in "Things and Stuff" assisted for a while by an unbilled girl, have a great line of hoke bits and other things which they cut across in breezy style for one thing, and work fast. At least one line by the girl might be dispensed with for it's a cheap way to go after a laugh.

Held over from last week, the Marion Morgan Dancers, closed the first half and presented their new dance drama "Helen of Troy," in a prologue and several scenes. The immortal romance is told in a colorful and artistic manner, the dancers being excellent while the different sets are unusually well designed and painted. The tableaux at the beginning and end of the last scene as done by the different dancers was cause enough for a round of spontaneous applause.

Percy Bronson and Winnie Baldwin presented their "Vision of 1970," which depicts what might happen at that future date. Mr. Bronson's portrayal of an effeminate husband is clever, while Miss Baldwin's song and dance numbers also went over well. The act is different than the usual run and something of a novelty in both subject and the way it is put on.

The second half was opened by Blossom Seeley, with Bennie Fields, Warner Gault and Harry Stover in "Miss Syncopation," conceived and staged by Miss Seeley, with lyrics and music by Cliff Hess. The act is well written and staged, Miss Seeley putting over the musical numbers in a way that deserves her being entitled to the name of "Miss Syncopation" and a "clever showgirl" as well. The after bit done as an encore is a neat piece of dialogue, done by Miss Seeley and Fields, and went over great.

The old reliable laugh getters, Herbert Williams and Hilda Wolfus in their "ruffined comedy," as usual put the house in good humor and kept it that way until they took their final bow. While it may be classed as hoke by some, there are few who could find fault with the brand that Williams dispenses. His sense of humor has a style all its own, and gets the laughs no matter how many times the theatregoer has seen it. The fact that they've played the house three or four times in the past few months proves this.

The next to closing spot brought Ted Lewis and His Metropolitan Band. The band specializes on Mr. Lewis's clowning and does not use the saxophone as most bands do but, have two trombones and two cornets. Mr. Lewis after a short prologue played several different instruments, sang some songs and did various bits in his own particular style which is well known to the audience.

The 6 Hassens closed the show with a whirlwind exhibition of Arabian tumbling and acrobatic stunts, mounting formations and other difficult stunts.—M. H. S.

SHOWING NEW ACT

Leo Hoyt, Emma Kohler and Jack Coyle are doing a new vaudeville act.

HAMILTON

It may sound impossible to the reader, but it is nevertheless a true fact, and can go down in history as such, that at this theatre, on Monday afternoon, an eight act bill, with Gus Edwards Revue among the acts, actually was over at about 5 o'clock, making a real early show. And what may make that statement sound still more impossible, is the fact that Edwards didn't cut a thing out of the act, and for encores added more than we have ever seen done by the members of the act.

The entire bill was timed nicely, and balanced excellently. Though business could be better, still one must remember that considering the weather, which was nice and balmy, even half a house was good for a matinee under such conditions. In addition to the Edwards congregation, there were Hackett and Delmar, with an orchestra of eight pieces working in full stage, showing a new dance offering, minus the large chorus they had last season. It will be reviewed in detail under New Acts. Hackett and Delmar were spotted closing on intermission and stopped the show there.

Ernest Anderson and Marjorie Burt were on third with a clever sketch called "The Dizzy Heights," the heights being those in the Alps, not Washington Heights. It's a turn replete with clever lines and laughs, and is all the more funny because of Miss Burt's manner of doing comedy.

There were two other full stage acts, being the first and last acts. The first was that of the Three Danoise Sisters, billed as a "Triangle of Beauty, Grace and Agility." They aren't by any means bad to look at, and the "grace and agility" part comes in with the aerial work on the trapeze and iron rings, one of the trio supporting the apparatus hanging down by her knees from a horizontal bar support, while the other two performed. The last act was the Burns Brothers, who had to contend with a lot of walk-outs following Edwards act, but who did a good acrobatic routine.

Sandy, the little Scotch protege of Gus Edwards, held the second spot. He did well after he arrived at the imitation part of the offering, those bits consisting of imitations of the sounds heard from canaries, aeroplanes, a cat-fight and bagpipes. The opening song was unenthusiastically applauded by some for the simple reason that it was very difficult to understand what the lad was singing about, his dialect being too heavy to make the English words plain. In this manner "The Troosers That Me Father Used To Wear" didn't get a laugh, for again the audience didn't know what it was all about. He improved after the imitations and sang a medley of Scotch numbers which brought him on with an encore.

Clara Howard was on fourth, and didn't go as well as she deserved to, or as we have seen her go in the past. She's a clever comedienne and handles her material well. Her wardrobe could be improved upon, however, to dresses in which she will appear more attractive. The white frock worn in the last number looked dirty from the front of the house. Perhaps it is supposed to be grey.

Russ Brown is now working with Jean Whitaker, in an offering which almost stopped the show here, opening after intermission. It will be reviewed under New Acts.

Gus Edwards' revue is as enjoyable as it was when new. Of the kids, and their featured members, Chester Fredericks in particular, the audience could not get enough of. Edwards himself is back in the act, after an absence of two weeks, due to losing his voice. The majority of the cast remains the same as it was last year. G. J. H.

81st STREET

Willie Rolls opened the show. He opened with a wing dance which he did on skates. Some acrobatic work followed which was well executed. The trick with the handkerchiefs was put over in an exceptionally clever manner. His last trick, that of dancing and going through a routine of somersaults, on a platform that was suspended from the fly gallery, was a hair-raising stunt that made many of the audience hold their breath. He is assisted by a young lady, who made a neat appearance. The act did well in the opening spot here.

Millard and Marlin presented "Honeymooning." The couple open in a special set in one, showing the exterior of a church, and they sing a wedding number, in costume. A Chinese number, in costume and before a special backing, was next, and following this they did a Bowery number, which was also done in costume and before a backing showing the Bowery. They both have good voices and the woman has a pleasing personality. Their dancing was well staged, and they deserved more applause than was awarded them at this house. Perhaps the orchestra making a few mistakes held the act back to a certain extent.

Wylie and Hartman came next with their skit entitled "Before and After." The male member of the act opens it with a number which is interrupted by the woman who walks across the stage and they go into a routine of cross-fire patter, that was good for an abundance of laughter. A number by the man showed that he was possessed of a good voice. At the finish of the number he sang in falsetto after which they went into dialogue showing a couple "before and after marriage," which also brought laughs, and they closed to a good share of applause.

Imhoff, Corinne and Company, offered their comedy sketch "The Pest House." Evidently the audience knew what was coming as they started laughing the minute the curtain on the act was raised. The story is that of an Irishman whose horse has dropped dead and he seeks refuge in a nearby hotel. He is ushered into a room for which he pays one dollar for the night's lodging. As he is about to retire an old man in a fireman's uniform enters his room and proceeds to extract some coal from the bed. Dialogue between the "tad" and the fireman, who is deaf, follows, and the tad finally gets rid of him. He is again about to retire when a woman enters the room in nurse's attire and he has more trouble, but succeeds in telling her he is not sick, and for a third time he get ready to "hit the hay," when a baby cry is heard. This is the last straw and he picks up his belongings, crosses his name off the register and leaves the place. Roger Imhoff, as the "tad," portrays the character to a nicety, while Miss Corinne and the male assistant handle the parts assigned them in a creditable manner. The act had no trouble in stopping the show.

Willie Solar, in the next to closing spot, sang several comedy numbers, in his own peculiar manner. Solar has a pleasing manner in which he delivers his songs. He closed the act with the "monkey bit," with which he has been identified for several seasons, and stopped the show cold. This chap can step out on any bill and hold his own.

U. S. Jazz Band closed the show. They played several numbers and the leader and one of the boys each sang a number in good voice. Willie Solar came on with a toy cornet and started clowning with the band and got plenty of laughs. Then he did some Russian dancing while the band was playing. The act went over for some solid applause and took several bows.

S. H. M.

DAN HERMAN HOME

SHERMAN LAKE, N. Y., May 7.—Dan Sherman and his family arrived here today and will spend the Summer here.

VAUDEVILLE

RIVERSIDE

The bookers have taken such extreme care in balancing this week's bill evenly, that they didn't even overlook hurting the men's feelings, who might have felt neglected with only a female impersonator on the bill, so they placed a girl on to follow him, who impersonated boys. The first one we refer to is Karyl Norman, the Creole Fashion Plate. "Female Impersonator," is really an injustice to Norman, so we retract the term, for about the only term that comes near describing him as benefits his work is *"character artiste de femme."* And what an artist! Not only the writer, but others, all over the country have already praised Norman, and lauded him to the skies, so every adjective we could possibly think of, has already been used. At any rate, Norman is back in New York after about an eighteen weeks' absence, with new gowns, more gorgeous than before, and also new songs, one of which he did as one of his encores, which he announced his own, written in conjunction with Eddie Weber, his leader, called "Nobody Lied." It's a semi-"blues ballad," that has a catchy rhythm and if it is to be published will soon be in the hit class. By the way, it would only be fair to give credit to Weber for his remarkable conducting of the orchestra.

The "impersonator of boys," worked under the billing of "Girls Will Be Boys," offered by Jean Sothern. This is really the best act Miss Sothern has ever done in vaudeville, and she'll have to go a pretty long way before she'll get another to match it. After seeing how wonderfully she can portray different types of boys, from the rich lad, poor boy, and country bumpkin, we wonder why she ever did those mushy, giggling, silly kiddie bits she did a season or two back. Miss Sothern was made to be a male impersonator, and proves it all through her act. She followed Creole, the latter closing intermission (holding them in for encores and speeches), and Miss Sothern opening after intermission.

Maryon Vadie and Ota Gygi, with the Portia Mansfield Dancers, followed Jean Sothern. It is not only a treat to see an act which contains the dignity, refinement as well as talent such as this does, but it's a great pleasure to see every bit offered received as they should be. "Dance Poems and Music," is part of the billing. It's the best description possible. Mary Izant, at the piano deserves more than the customary "proved capable" notice.

"An Artist, A Gentleman and A Scholar," states the program in telling about Tom Smith. Yea, an artist in the delivery of hokum, a gentlemen in the selection of his language, and truly a scholar in the selection of his material. We know that the billing is for a laugh, but that's the way we look at it.

Speaking of hokum, this is the place to mention William and Joe Mandel, who kept the audience shrieking all through the third spot with their acrobatic burlesque.

And while we're mentioning laughter, let us ring in Mr. and Mrs. Jimmie Barry, who continue to make 'em laugh with "The Rube," on fourth here. And again mention Mrs. Barry's laugh, which is responsible for almost as many laughs from the audience as Jimmy Barry's wonderful "rube" character.

The Clown Seal in the opening spot can also be given credit for quite a few laughs, and quite a lot of applause. Furman and Nash, two neat appearing young men in tuxedoes, were on second with a routine of published songs, and a cleverly arranged medley all of which went over very nicely.

La Graciosa showed a new method of posing with slides thrown on the figure and also showed that all of the beautiful electrical effects have not yet been discovered in that kind of work. In closing the show, her opening effects turned back many walk-outs to stay. G. J. H.

AMERICAN ROOF

Fitzgerald and Laxton, two men, opened the show. The boys make their entrance with the baby carriage, a dog and a grip used to carry a dog. They give impressions of various birds, cats, dogs, cows, horses, etc. The impressions were well rendered. They closed with a few double whistling solos, to a few scattered hands. We are still trying to find out why they came forth with the carriage, dog and grip.

Purcella and Ramsey, a man and woman, opened with a harmony number that gave way to a double dance. The woman then sang a "tough" number and joined him in a dance chorus. A single exhibition of dancing by the man came next, which gave the woman time to make a change of wardrobe and they closed with a double tap dance. For a demanded encore, each did a single routine and they got away to some solid applause. This act really started the show and deserved all it got. It can please anywhere.

Hector, proved to be a most entertaining dog act. The man with the dogs, (there are five) has a good routine of talk, and has the animals well trained, and each of them did their bits in a creditable manner. Hector is the star canine, and is quite an intelligent little thing. This is one of the best animal acts we have seen around here in quite a while. It went over very well here.

Jim Reynolds started off with a number, and then told several character stories, many of which have been told at this house before, but nevertheless got him a few laughs. He closed the act with a comedy number, and got away to two bows. We suggest that this chap get some new material. It would help him to a great extent, as he has ability but lacks material.

Creole Fashion Review closed the first half of the show. The act is composed of eight colored performers, four women and four men. The act opens with a popular number by the ensemble. One of the women goes to the piano, while one sings a "blues" number and they send it over for its face value, the pianist playing some weird harmony on the ivories. A crossfire bit between two of the men follows, which give way to a ballad by the straight man. The act closes with each member doing a bit of fast dancing. The act is a good flash for the three-a-day houses, and took several bows here.

Curry and Graham opened after intermission. They opened with a harmony number, that was followed by an Irish ballad by the man, who has a good tenor voice. A Scotch number by the woman, attired in kilts, and her dance was well received. Their contest of Irish and Scotch numbers which followed was interesting, and they closed with a Dixie number, to a good share of applause.

La Coste and Bonawe presented a comedy skit entitled "The Tamer." The offering contains a good many laughs, and both the man and woman are good performers, but the act lacks a finish. If this is fixed up there is no doubt it will go over better. It's the story of a man trying to tame his wife. He finally does.

Fields and Gottler held the next to closing spot. Opening with a special introductory number, Fields sang a number explaining how phonograph records were made. He followed this up with a ballad. A comedy number by Gottler met with favor. The phonograph singer then sang another of Gottler's numbers, after which he sang a Russian comedy song, and they closed with a number recently written by Gottler.

DeLyons Duo closed the show, with an acrobatic offering. The boys do some good hand to hand work, and got away to two bows. Considering that they held the audience in for them, they did remarkably well. S. H. M.

MAJESTIC

(Chicago)

Business fell off considerably, at the Majestic Theatre, Monday evening. Instead of the closing of the Palace Music Hall assuring the Majestic management capacity business, it just reversed. The bill this week is entertaining and wholesome.

Garcinetti Brothers opened with a series of hand to hand feats executed neatly from a trampolin. They then juggle hats and bounce a ball, being assisted by a trained bull dog.

The act proved a good starter and won out neatly. Lang and Vernon fought a stubborn fight for recognition, but failed to make much of an impression due to the fact that their material is rather old. The woman carries herself neatly but proved a weak feeder to her comic co-worker.

Pearl Regay assisted by Ward De Wolf and a Jazz Band Quintette, offered singing and dancing that was relished by the house in its majority. Miss Regay's contortion finish called for rousing applause.

Ben Bernie with a violin and a bright line of snappy talk had his house in a splendid laughing mood throughout. Bernie is a likeable sort of a chap and the majesticites voted him a thoroughbred. He scored roundly.

Jack Kennedy and Company in a comedy offering with golf for a theme made the course in jig time supplying numerous laughs through comical situations. Kennedy received excellent support from his cast.

Jack Rose with his nutty antics, songs and stories still remains a local favorite and he had very little trouble registering soundly.

Kitty Doner, assisted by brother and sister, were extremely delightful, dancing gracefully and singing songs that were pleasing to the ear. Miss Doner's portrayal of the male character was artistically accomplished, she making a striking appearance in her three changes.

The audience on Monday night voted Miss Doner's offering the best in the bill.

Emile Jemile and John Nathane closed, with a series of daring feats of equilibrium that held the attention of those that remained. H. F. R.

GEORGE BARNES MARRIES

HONOLULU, May 8.—George Edward Barnes, comedian of the vaudeville team of Barnes and West, was married to Miss Margaret La Vaun of Rochester, New York. The wedding ceremony was performed at Central Union Church by the Rev. Albert Palmer. The best man was V. J. Burgess an old friend of the groom and the maid of honor was Miss Jane Jones, also of the theatrical world.

Prominent among the guests at the wedding party was Miss Irene West, who has been Mr. Barnes' professional vaudeville partner for many years. She placed about the bride's neck a beautiful rope of pearls which she purchased recently in Japan.

NEW CIRCUIT OPENS ON SEPT. 17

The Affiliated Theatres Corporation, which will present Shubert Musical Reviews and Shubert Vaudeville next season will open its season on September 17th. It is stated that the corporation already have thirty houses which will play their unit shows, and it is learned from good authority that five more houses will be added before the opening of the season.

NIAGARA ORPHEUM CLOSES

NIAGARA FALLS, N. Y., May 8.—The Orpheum Theatre here has been closed for the season. The house will reopen in September with its former policy of vaudeville and road attractions.

NEW ACTS

BROWN AND WHITAKER

Theatre—*Hamilton.*
Style—*Talking and singing.*
Time—*Fifteen Minutes.*
Setting—*In "one."*

Russ Brown, formerly of Brown and O'Donnell, has changed his style from that of the "straight man" class to that of the comedian. He always showed inclinations towards being a "comic," especially while with Jimmy Fallon, and then with Connie O'Donnell. Now Brown has taken unto himself a female partner, whose name is Jean Whitaker, whose past we don't know, and is doing comedy. He is doing it in a style which is a cross between Jimmy Fallon's and Connie O'Donnell's, but he can be excused on the grounds of absorbing environment.

The material which Brown is using with Miss Whitaker for his outbreak as a "comic," is mostly that which he did with Connie O'Donnell, who by the way, recently teamed up with Frank Hurst. This includes a great many gags, the "blood thirsty" one, and the dramatic sketch being the ones which we remember best.

To give Brown credit, he's better as a comedian than he was as a straight man. And Brown was supposed to be one of the best straight men in the business. So we aren't throwing a piker's bunch of flowers at Mr. Brown. Miss Whitaker was slightly nervous, but it could hardly be noticed. She'll serve as an excellent foil for Brown, after less than a week's work. Brown incidentally still sticks to a ballad solo, showing that once you're a straight man, you'll never be able to break away from it entirely. But even that can be forgiven, because Brown happens to sing a ballad exceedingly well.

And the act is exceedingly good.

G. J. H.

HACKETT AND DELMAR

Theatre—*Hamilton.*
Style—*Dancing, with orchestra.*
Time—*Twenty-five Minutes.*
Setting—*Special.*

In place of a large supporting company of chorus girls and one or two specialty artists, Jeannette Hackett and Harry Delmar have taken an eight piece orchestra with them into vaudeville, to succeed the "Dance Shop" which they did last season.

The orchestra is a good one, and serves excellently for accompaniment to the specialties, and also for selections to fill in between dances.

Miss Hackett wears some beautiful clothes, which seem all the more attractive because of her figure, which blends excellently with the wardrobe. Which gives credit to Miss Hacket for good taste in selecting her costumes. Her dance work is more than good, and her Oriental is excellent.

Harry Delmar makes an ideal partner for her. He is neat in appearance, has lots of personality, and does some showstopping dancing. They've been working together for years, and have always been features, which should make the above statement unnecessary.

The performers themselves are bigtimers. That was also settled long ago. All that needs to be known now, is that their new offering, and their new routines are up to big time standard. In fact, Hackett and Delmar, personally, are more effective in this act, than they were with the chorus and costume parades of last season's. G. J. H.

VAUDEVILLE

PROCTOR'S 58th STREET

(Last Half)

This house, when reviewed on Thursday night, was packed to the rafters, and the audience, fortunately, was in a pleasant enough frame of mind to stand for an exceedingly poorly balanced bill. The first four acts were as uninteresting as the Pathe Weekly which preceded them, while the last three pulled them off their seats. The opening act, to give them the credit necessary for the spot, was the best of the first four.

Gold and Edwards opened the show with an act which included the singing of an antiquated song, several eccentric dances which, while not novel in routine, were well executed, and some roller-skate dancing which was fast and noisy enough to send them over for three bows. Their first number, the song, might well be changed for one which is not so unmistakably old.

Fein and Tennyson, man and woman, just escaped getting the "berry" from the mob up near the ceiling. The songs used are poorly selected, especially for this house; classical songs, especially operatic airs, were not to the liking of the audience. After the opening number each sings a popular ballad, both of them slow. The woman announces she is going to sing a song from "The Mikado," slips on a Japanese kimona and starts off with "The flowers that come in the spring, tra-la, the flowers that come in the spring." The house, unsympathetically giggled, and the giggle blossomed into a roar when the man appeared in a Jap makeup which would have done credit to a comedian. They both go into the tra-la-la business, but save themselves when he burlesques just a bit. For an encore, unrequested, he gives an impression of the way the song would be sung in a Jewish theatre, with poor results.

Third on the bill was Sliding Billy Watson, the burlesque comedian, who, to say the least, certainly might have picked out a better bit than this one to enter vaudeville in. With the support of another man, both in uniform, he presents an act showing how easy and humorous it was to beat the Germans in France. The main part of the act is composed of revolver shots, bomb and grenade explosions.

Following Watson, two men and a woman, Walsh, Reed and Walsh, presented an act which gives one a great idea of how an act should not be produced. They sing mostly. The older of the men gives the old violin bit, with the alleged music coming from his mouth. Is there an audience which doesn't know this? If the man would only co-ordinate the strokes of his bow with the temp of the music it wouldn't have been so bad, but he saws away regardless.

Rice and Werner, with their side-splitting house-painting act are a sensation anywhere and everywhere. They can play this great slap-stick bit until the ice covers the underworld. The audience went into spasms of laughter.

Morris & Shaw, two men, put their comedy over wonderfully. They were easily the applause hit of the bill. The big fellow's idea of a snowball and the remarkable way in which he puts over his stuff—he has a deep, resonant voice—is accentuated by the other chap's Hebrew comic style.

Closing the variety portion of the show, the Choy Ling Foo Troupe did some exceptional stunts. They do a little bit of everything and do all of it mighty well. H. S.

STATE

(Last Half)

Scott, Thomas and Ray opened the show. The act is composed of three colored boys. They open with a harmony number, and then go into a song and dance. A few more numbers delivered in harmony follow, and the act closes with a number in which each of the men do a bit of specialty dancing. This act is a good fast act, and started the show off with speed.

Boyd and King are a man and woman, who carry a special drop in "one." The man opens the act with a piano solo, and then sings a short number that introduces the woman. She sings several character numbers, making her changes in view of the audience, by being underdressed. Her closing number is done in tights. The man plays the piano well, and the woman has a pleasing personality, and sings well. The act went over nicely here.

Eadie and Ramsden opened with a number by the woman. A telephone bit brought the man on, and they go into dialogue during which the man does some good contortion work. The woman has a good voice, and her singing was appreciated. They closed with a double dance to a good share of applause.

Seymour and Yates, man and woman, open with some dialogue and manage to get them a few scattered laughs. A single comedy number by the man got over fairly well. This was followed by a ballad by the woman. More talk followed and they closed with a double number getting over nicely.

Beatrice Morrell Sextette, with their musical instruments and singing, had no trouble in holding the interest of the audience. Both their instrumental and vocal numbers are well selected and the act closed to some solid applause.

Vardon and Perry, held the next to closing spot in great shape. These two boys sang several character numbers and played their instruments well. After granting several encores they left the stage.

Foris and West, with a hand to hand acrobatic offering closed the show. These two men do quite a bit of difficult work and the applause they received was deserved. S. H. M.

PROCTOR'S 23rd STREET

(Last Half)

For a six act bill, the show here was very well balanced and played as good as it looked on paper. As a rule, it takes about three acts to warm up an audience in a split week house, but every act here scored, regardless of the spot. The opening turn was a bicycle offering given by the Sig Franz Troupe, that did practically every kind of stunt on wheels.

Dan Downing would have left a better impression in the second spot had he not appeared so anxious to take encores, and waited for a little more applause than he did receive before taking them. Downing has a nice personality and looks neat, but his material can stand improvement. The major portion of his act consists of a monologue which has been done by some other act in the past few seasons, being remarks about a "luscious woman," who was a "W. S.—window-stopper," a "B.P.—Big Policeman," and a "B.H.-birthday haver." The name of the act which formerly did this has slipped the mind of the writer, but very probably Downing has either bought the act from them, or it has been released. We wonder though, if gags like "woman is the lemon peel which makes man a horse's neck," which was done years ago, is still worth pulling for a laugh, or the remark, "I can pick up more tramps than the Salvation Army," is in good taste, especially considering the drive now going on for support by the Salvation Army.

Brown and Barrows, a man and woman team, offered a porpourri of talk, singing, and instrumental work, finding the audience a good one for all their material. The instrumental work is offered with the cornet and concertina, the woman doing a solo on the brass instrument in the middle of the act, and a duet with the man playing the other instrument at the finish.

Warren and O'Brien did dance and acrobatic hokum, and did some pieces of business which have been done before, and incidentally did all of their work as no one has done it before. Every piece of business offered by the boys secured a solid laugh, and will get the same results in any audience. For the boys are neat in appearance, and when it comes to getting the best results possible from their work, do it as well, if not better, than any act of their type which we have as yet seen. They'll score on a big time bill with ease, and the fact that they can do falls, and hokum in a clean manner, should aid them to land on the big time so much sooner.

Thelma and Marjorie White, the two kiddies who have been reviewed in these columns innumerable times before, scored their usual success, being the hit of the show.

The Four Rubini Sisters, in an unusual concert musical offering, also went over very nicely. They are reviewed in detail under New Acts. G. J. H.

FIFTH AVENUE

(Last Half)

Toto Hammer and Company opened the show. Opening in an alligator and frog costume, the man and woman do some clever contortion work. The man does most of the work throughout the act, and reminds one of Ferry "The Frog Man." The woman does well, and the act went over well.

Green and Burnett are two colored boys who carry a special drop in "one" that shows a building in construction. The boys make their entrance as a couple of hod carriers, and go into a parody on "Il Trovatore," and then to a short bit of talk, that gives way to a buck and wing dance by one of them which is followed by a pop ballad by the other. An impression of a colored dice game was put over by one of the men in good style, and they closed playing zoboes, and stopped the show.

Newall and Most, a man and woman, offered "On The Lawn." The act has a good routine of cross-fire patter, and quite a bit of comedy is gotten out of the guitar and violin used by the team. They closed with a double number, and got away nicely.

Julia Kelety opened with a special number, and then sang a semi-classic number. A bit of talk that is rather risque followed and gave way to a number sung in French. A ballad was used as a closing number, and Miss Kelety stopped the show cold after she had obliged with an encore in the form of a comedy recitation. She can go over on any bill.

"Veterans of Variety," came next, and had no trouble in stopping the entertainment for several minutes. The "old timers," did stuff that they did before the public over forty years ago. Eddie Girard, who was last season with Geo. M. Cohan's "Mary," Laura Bennett, and Annie Hart, stand out most prominently in the act, while the others do parts assigned them well. The act proves that performers of the old school can still hold an audience.

Brown and Whitaker came next. The man and woman had it hard starting, but they got there just the same. Their talk got them plenty of laughs, and the man sang a number in good voice. They got away to several bows.

Ben Welch was assisted by Frank Murphy, in "Pals." Welch received a reception that lasted at least three minutes, when he made his entrance. His talk is bright and full of laughs, and he tied the show up, and was compelled to make a curtain speech.

"Shooting Through A Woman," closed the show. This is a good illusion, and it will no doubt hold the interest in other houses as it did here. S. H. M.

JEFFERSON

(Last Half)

Selbini and Grovini opened the show with a versatile routine, which included juggling, acrobatic stunts with the woman doing the heavy work, and trick bicycle riding. For good measure they finished up with a song and dance in one, the man continuing in the role of a comic.

Frances Arms, in the second spot, sang several songs and as many encores. She sang in an uneven tempo, which may or may not have been the fault of the orchestra. Some of her selections, such as her opening number, don't mean a thing, but the character songs she did toward the end of the act put her over strong.

Thornton and Hoier, in their comedy skit, went over well, despite the fact that they dragged out the later part of their offering in an uninteresting manner. The opening bit with the film is novel and puts the audience in their favor to begin with, but the subsequent songs and dialogue do not seem to hold the interest of the auditors.

Howard and Sadler, in their comedy-harmony singing skit took second honors from a comedy point of view, the act getting across for several extra bows as well as a great hand. In addition to singing their numbers well, one of the girls proved herself a fine comedienne and put the house in good humor easily.

The Yip Yip Yaphankers registered better at this house and went over stronger than we ever saw them go over. The act moved along with precision, the singing numbers were good, and the comedy and tumbling as usual making a hit. "Come on Red" is the byword when John B. Hymer and company play in town. Their "Tom Walker in Dixie" act will remain a model offering of its kind for some time to come. Comedy and human interest combined with a great character impersonation, and fantastic touches make it a sketch that one never tires of seeing.

Healy and Cross, two boys who sing well and know how to put songs over held down the next to closing spot, sang a variety of selections and left the audience applauding for more. Due to the lateness of the hour, they were unable to oblige.

La Fleure and Portia closed the show in an excellent equilibrist offering well put on. The "human top" bit of the girl is the featured stunt. M. H. S.

REGENT

(Last Half)

The first part of the show during the last half of the week here was stronger in entertainment value than the latter part, but the entire layout played well and pleased the capacity audience on Thursday night.

Mazie Lunette opened the bill with an aerial offering, featuring some sensational iron-jaw work, on the style of the act in vaudeville last season known as the Lunette Sisters, of which she probably was a member. Miss Lunette looks attractive and her work resulted in several bows in the opening spot.

Good voices and neat appearances, combined with a good routine of published numbers sent McFarlane and Palace off to more applause which any act has received in number two spot at this house in many weeks. The boys harmonize pleasingly, and found the going very easy.

Frawley and Louise have discarded the hotel lobby act which they did last season, in which the former appeared as the cigar and desk clerk, and the latter as the switchboard operator. They are now working in one, with a turn called "It's All a Fake," consisting of a lot of hokum comedy, and pleasing singing on the part of both. Frawley's style of comedy can't miss, and it didn't, and Louise is a cute little blonde who combines ability with her personality and looks.

Hanson and the Burton Sisters presented a magic offering which might have given a better account of itself if the magician would talk less and display a little more knowledge of showmanship than he does. It will be fully reviewed under New Acts.

Morgan and Moran also did hokum, this team being a male combination. Their comedy got lots of laughs here, and a comedy eccentric dance also served well.

The Ramsdells and Deyo closed the show with a dance offering of fair merit. G. J. H.

MORE COAST TIME FOR ACTS

Many acts playing the Orpheum circuit on the Coast this Summer, will find that they will play three weeks in San Francisco, and three weeks in Los Angeles. It has been customary in the past, to hold over headline acts for two weeks in the Orpheum theatre in each of those cities and the new arrangements will undoubtedly change that policy, as it affects not only headliners, but other acts on the bill.

The contracts issued to these acts state that the three weeks will be played in San Francisco, "either in the Orpheum or the Golden Gate Theatre," and in Los Angeles, "either in the Orpheum, or the Hillstreet Theatre." This evidently means that two weeks will be played the Orpheum theatres of each city, and one week in the Golden Gate and Hillstreet theatres.

NEW ACTS

BARRETT AND FARNUM

Theatre—*Proctor's 58th Street.*
Style—*Dancing-Comedy.*
Time—*Ten minutes.*
Setting—*In "one."*

A lively team, who know how to sell their stuff, work smoothly and enunciate every word so that the whole house can hear, yet do not shout. They open with a duet, a published ballad, the girl wearing gold and blue costume trimmed with red ostrich feathers, and the man in semi-evening dress. After the song, they went into a dance, and toward the end took off their hats, sat down at the box-like table, keeping up the taps, until they apparently dozed off. The phone on the table rang and the girl answering it, announced that Willie Collier was outside and wanted to see an imitation of George M. Cohan, which the girl did, with cane and derby hat.

The man did a "jazz" dance, which was in imitation of Frisco, though not announced as such. After this, they sat at the table again and a little sign on which was painted "intermission" was let down. The talk that followed was on the comedy order, one asking the other to have a drink. Later when they had the drink, the man took out a small rail and cuspidor and they drank with one foot on the rail. They closed with more dancing after the phone rang again, finishing fairly strong. M. H. S.

HANSON & BURTON SISTERS

Theatre—*Jefferson.*
Style—*Magic.*
Time—*Twenty minutes.*
Setting—*Special.*

A rather pretty special set, in full stage, is used with this act. Hanson opens the act with a talking number, in which he calls himself the "magic man" and which he also introduces the two girls. The girls sing a number and at the finish they remove several articles from two high hats, which they wear. Hanson then comes back and does many feats of magic which are followed by a number by one of the sisters, in which she asks the "magic man" to change her little Kewpie doll to a big doll. A cabinet is brought into view and Hanson brings the other woman out of it attired in Kewpie costume. For a final trick he does another cabinet trick.

The two girls have fair voices and are fair dancers. Hanson is a fast worker, as far as his tricks are concerned, but his comedy is lacking. The act is a good three a day flash, and can please on those bills. S. H. M.

McCOY & WALTON

Theatre—*125th Street.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

This act is a comedy offering. The woman comes on stage and then calls to kindly send her husband on. He comes on with a fall. A double number, containing a good bit of comedy gives way to a line of patter divulging the quarrels of a man and his "better-half," and this couple have injected a lot of slap-stick comedy into the talk. A song and dance by the couple, breaks up the talk and they close with a double number and dance after some more talk and many falls by the man.

The talk throughout the act is well chosen, and the pair work hard to send it over, and they get plenty of laughs. Hokum is hokum, and this act is full of it. It should be able to hold its own on any bill. S. H. M.

VAUDEVILLE

PRINCESS CHING TOY

Theatre—*Harlem Opera House.*
Style—*Impersonations and Singing.*
Setting—*Fourteen minutes*
Time—*One and three (specials).*

Princess Ching Toy was a pleasant surprise. We can add to that, a very novel one. For seldom have we ever seen in a small time house, a performer with the merits which the Princess possesses.

She appeared in the second spot, opening with a song off stage, beginning "Ireland Must Be Heaven For My Mother Came From There." She made her entrance on the last few lines of the song and went into a monologue about being a plain ordinary Chinese girl and some talk about the stage really getting its start in China, stating that while it had progressed in other countries, it was still in its primitive state in China.

An impersonation of Fay Bainter doing the "prayer" scene from "East Is West" followed in a special set in three. A male assistant was used in this scene, who while he looked the part, spoke too low for the lines to be effective. A song, announced as her own, called "Nobody Loves a Chinese Girl," came next, sung in English and in Chinese. The impressions of Leo Carrillo telling Chinese stories, was well done. "Yoo-Hoo" was sung as an imitation of Irene Franklyn. The Princess possesses a voice which bears a nearer resemblance to Irene Franklyn's than any which we have heard in vaudeville. For an encore she did a clever buck dance, doing taps wonderfully well, not cheating on a tap.

The Princess' greatest asset is herself. She has a stage presence that can generally be found in legitimate performers only. Her diction and pronunciation is perfect, and puts to shame the English used by the average vaudeville performer.

What the Princess needs to be a sure fire big time act, ready to play a number three spot on any time, is some improvement in her material. Even the present act is too good for the small time, but with the opening number changed to something better, a little less emphasis on being just an "humble Chinee," one or two more impersonations, for instance, one of Leonore Ulric in "The Son-Daughter," would make the act perfect in material. The Princess can do the rest. G. J. H.

BILLY BEARD

Theatre—*Jefferson.*
Style—*Blackface monologuist.*
Time—*Fourteen minutes.*
Setting—*In "One."*

Beard arrived in the usual blackface comedian make-up, cigar, short pants, and tight-fitting coat and opened with a song much too long for an opening number, and delivered in a sort of staccato inflection of the voice that made it uninteresting. He followed the song with a monologue which carried an occasional laugh, but was not sold with sufficient showmanship to get the most out of it. The lines leading up to the gag were spoken in too serious a manner.

For the closing bit he did a dance with the aid of a green spotlight which brought out the ashen make-up around the eyes and mouth, giving him the weird appearance of a skeleton or ghost. The dance was followed with a published number.

The whole act is characterized by the same monotone like delivery, which might be livened up with more pep and variety of style and made much more interesting. M. H. S.

Elizabeth Risdon, leading lady of "The Nightcap" company playing in Chicago, has been engaged to play the leads in the Marshall Players.

NEW ACTS AND REAPPEARANCES

FOUR RUBINI SISTERS

Theatre—*Harlem Opera House.*
Style—*Concert.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

We understand that Jan Rubini, the violinist of the Diane and Rubini act, is presenting this quartette of girls, who are supposed to be his sisters. This is believable, as all four girls bear decided resemblances to each other, and all look like Jan Rubini.

The girls are doing an unusual offering for vaudeville, in fact one that few would attempt to do. An offering of concert selections from start to finish. Piano, two cellos, and flute, are the instruments used. The pianiste also displays a voice that could be used more effectively in the offering than it is at present, because of its very pleasing quality. The pianiste sang only in the early part of the act, leaving the remainder of the offering to consist of instrumental selections only. When reviewed she sang two numbers. These two, added to only one more (even two more could be used), and used to alternate between the instrumental work, would not be amiss.

The girls make very neat appearances, and are accomplished musicians. They have selected their repertoire well, arranging it in ensemble, duet and solo numbers.

While the house setting didn't look bad, a black background, or any background that could belong to the act, would improve it. For one that would be picked as tastefully as the repertoire would give some atmosphere to the offering.

The four can play any of the bills, big or small time, and make good. But they'll do better on a big time bill than they would in a split week house. G. J. H.

DAN DOWNING

Theatre—*125th Street.*
Style—*Songs and Talk.*
Time—*Fourteen minutes.*
Setting—*In one.*

This chap opens with a popular comedy song and then goes into a routine of talk that is bright and snappy, besides being right up to the minute. It pertains to the trials and tribulations of a young man of the present day, and is overflowing with laughs that are solid laughs. Two popular numbers are used to close the act.

Downing is a young chap who has an abundance of personality, an exceptionally good voice and knows how to put his material over. The act should find no trouble in playing the better class houses. S. H. M.

ROBINSON, McCABE TRIO

Theatre—*Keeney's.*
Style—*Comedy crossfire.*
Time—*Eleven minutes.*
Setting—*In "Three".*

There are in this act two men and one woman, all of which go to make up a small time trio. The young man in the act made merry with a feast of wit and flow of soul, most of which went over well enough.

The girl affected a deep voice and got her songs over in fair shape. The other man played the part of the straight and did it really well.

The talk, most of which was composed of old time riddles and gags, so old as to be almost new, was good, and pleased. D. S. B.

PUCK AND CLAIRE

Theatre—*Keeney's.*
Style—*Novelty.*
Time—*Ten minutes.*
Setting—*In "One."*

This act is a clever novelty in that there is acrobatic and contortion work that has not been duplicated.

The acrobat entered with a guitar which he was playing and rendered an excellent yodeller's song, following which the contortionist was discovered on the opposite side of the stage in the wings.

He did not do anything until after the acrobat had done a little work which was as fine an exhibition of class and ease as we have seen lately. Then the contortionist started and what a laugh he got! He twisted himself into unbelievable knots and got all mussed up trying to get out. His work was funny, amusing and amazing and took the house the first time he did anything.

Standing on two chairs this contortionist leaned over backwards until his head was on the ground; then ducking his head under the chairs, keeping his legs straight, he picked up a handkerchief which was lying flat on the floor. This handkerchief was not placed in the shape of a cone but lay flat as a rug. A great stunt.

The acrobat then came in for some more good work, following which the comedian finished up and the act closed to eight bows. D. S. B.

BROWN AND BURKE

Theatre—*Keeney's.*
Style—*Comedy skit.*
Time—*Nineteen minutes.*
Setting—*In "One."*

Brown and Burke are two men, one a straight man, the other a character comedian. The act was good from the start and did well. It should be in a number two spot on the big time, as it could easily hold the audience.

The comedian was really funny, which is startling these days, and the straight man did not attempt to enter the fun, but acted as a foil for the other. The combination is good, the talk and song clever and should make good on the three-a-day if not on the big time.

Both men are old showmen and know how to sell their material. One of the oldest gags in the world is used in this act and by dint of personality, experience and showmanship it was sold for a big laugh. D. S. B.

WARD & BOHLMAN

Theatre—*Jefferson.*
Style—*Songs and Talk.*
Time—*Fourteen minutes.*
Setting—*In one.*

This is a two man act, one doing straight, while the other does a sort of eccentric comedian. They open with some talk, most of which has been heard around here many times before and then go into a parody-medley which is well put together. More talk follows, after which the comic sings an introductory number in which he states he appeared with Eddie Leonard and Mabel Russell, and he then gives an impression of Leonard singing "Rolly Bolly Eyes," sending it over fairly well. A popular number sang by both men closes the act.

Both men are good performers, but the material is lacking. In its present shape the act is only good for the three a day houses. With the material changed, these fellows should have no trouble hitting the high spots. S. H. M.

FITCHE'S AFRICAN OPERA

Theatre—*58th Street.*
Style—*Minstrel*
Time—*22 minutes.*
Setting—*Special*

There are seven men and two women in this offering, and all the men work in blackface, while the women are in brown. The act opens in a special set in "two," with a miniature minstrel first part, during which a few numbers are soloed with the remaining members assisting in the chorus with harmony. Fitche, finally makes his entrance and he and the interlocutor go into a bit of dialogue, that gives way to a comedy number and dance by Fitche. After this, the act goes to full stage, in another special set, showing an old negro's cabin and a moonlight night, with the entire company, doing a lot of syncopated talk, which is interrupted by the old negro's death.

Four of the members of the act, do solo work, while the remaining members merely dress the stage. The entire offering is crude, and shows lack of showmanship. In its present shape it is not even a good act, but fixed up it can be developed into an offering that would be a good flash for the pop houses. S. H. M.

JEANNE MAYNARD & CO.

Theatre—*23 Street*
Style—*Musical*
Time—*13 minutes*
Setting—*In one*

Miss Maynard is a violinist, and the company is a female pianist. The pianist makes her appearance first, and after a short introduction played on the piano, Miss Maynard comes on playing "Mighty Lak' a Rose." After this, she plays a classical selection, in which she demonstrates her ability at playing harmonics, and using the "bouncing bow." A piano solo follows, which is well played, and gives the violinist a chance to make a change of wardrobe and she comes back in an old fashioned costume and plays an old Southern melody, and closes with a popular number from a current musical comedy.

Miss Maynard is a violinist of ability, and her pianist is a capable accompanist, but neither of the girls know how to get on or off a stage which makes their entrances and exists look amateurish. If they remedy this it will help the act to a great extent. The offering will develop into one that will please in the pop houses. S. H. M.

TILYOU AND ROGERS

Theatre—*Jefferson.*
Style—*Acrobatic dancers.*
Time—*Fifteen minutes.*
Setting—*In "one."*

A dancing and tumbling act, presented in a novel manner by two men, made up as though they were on the verge of their second childhood, and talking in similar vein. They opened with a song about themselves and how spry they are at their age, and then went into a soft shoe dance. After some second childhood talk as to which one of them was younger, they proceeded to do some stunts, each trying to out-do the other. The tumbling and acrobatic dancing stunts that followed were difficult and well executed. The rest of the routine consisted of more stunts and dancing, done with a touch of comedy, the men staying in the characters of old sports. Toward the end of the act, one of them played a harmonica while the other danced.

The offering could evidently stand more work on the part of one of the men in particular. After they have rounded out the act, it ought to make a good novelty for any of the houses. M. H. S.

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THE TIME TO THINK

With the dullest season of what has proven to be one of the poorest years the theatrical business has experienced in the past decade, close at hand, it is a time when the actor and especially the one who is connected with the vaudeville branch of the business should stop and think of the future.

The future in so far as his particular branch of the profession is concerned is not particularly bright. Not, on account of any lack of interest in vaudeville, far from it, there is as much if not more interest in the variey branch of the business as in any other but it is crowded with actors. So crowded is this branch of the business that there are almost three actors for every date. Particularly is this true at present when so many houses, many of which were rushed up in the midst of the war boom and have not the audiences to support them.

This, and the great number of performers that during and shortly after the war ended rushed into the profession is responsible for the vast number of acts and those that hope to continue in the profession and make a good living should carefully think the matter over and make plans for the future.

The real subject of thought should be in connection with the material necessary for the presentation of a good act, of which unfortunately at present there are but few. There has been so much similarity, so much imitation that act after act is seen which so closely resembles another there not only is nothing in the way of novelty in connection with them, but it is difficult that the average vaudeville patron can scarcely remember one from the other. This does not of course refer to the big vaudeville personalities that stand out strongly but to the rank and file of acts which make up the major portions of the bills.

These acts if they are to continue should this summer if never before, prepare new offerings, get new material from the best sources, rehearse, break the acts in as soon as possible and do everything possible to have their offering in smooth working shape at the time of the beginning of the season.

Many acts that have had little trouble in getting booked will this coming season find great difficulty in getting booked at their old figure and good routes will be hard to secure. To the actor however who thinks and plans and improves his offering, this trouble will not come and this is the time to do it.

BILLBOARDS BY CONSENT

(*Reprinted from the N. Y. Times, May* 4)

In its bulletin on unsightly billboards, the Woman's Municipal League takes a firm stand for the interests of the public. If the householder has a right to say what he will smell and what he will listen to, he has a right to say what he will look at. There is a kind of advertising that falls in the category of the garbage-disposal plant and the boiler factory. It not only offends the individual, but it depresses real estate values. A community that permits itself to be disfigured loses character in the eyes of the traveler and suffers in general prosperity.

The citizen's right in this matter has been sustained by the Supreme Court of the United States. In 1911 an ordinance was passed in Chicago requiring majority consent for the erection of billboards in residence neighborhoods. The billboard companies contested the ordinance and were defeated. The Court upheld the requirement for majority consent "in the interests of safety, morality, health and decency of the community." Action similar to that of Chicago has already been taken by other cities. St. Louis requires that billboards have a high, clear space beneath, to prevent them from becoming a nuisance, and that they be built free from neighboring structures, as a precaution against fire. The District of Columbia prohibits them altogether, on the ground of public welfare. The national capital has a peculiar need to protect itself against unsightliness and is singularly proof against claims of business. But it differs from other cities in the degree, not in the kind, of its requirements.

Equally admirable is the limitation which the bulletin places upon the scope of its propaganda. Admitting that it would like to take a stand "on the ground of esthetic values," it refrains because that would require too much "education" on the part of the public. The question is, indeed, one of some difficulty. Billboards have often an esthetic value to which the professional esthete is blind. Much more is involved than the art of the poster. In a business community billboards may be highly expressive of character, and in art character is an element no less important than decorative beauty. Falstaff is a creation no less delightful than Rosalind. The lights of Broadway and its moving advertisements may give pain to the ultra-fastidious, but they are expressive of the life of one of the most famous of thoroughfares, and are thus a quite legitimate delight to multitudes. What visitor to Pompeii would forego the advertisements and election notices scrawled upon its walls? No city can be truly seen except in its habit as it lives. Billboards become offensive only when they detract from the character and attractiveness of a neighborhood.

It is for this reason that signs in the open country are so utterly offensive. In England they are forbidden by law and in France they are prohibitively taxed. The Woman's Municipal League suggests similar measures here.

$9,500 FOR SHAKESPEARE FOLIO

Gabriel Wells, obtained the First Folio Shakespeare, London, 1623, for $9,500, which is said to be the highest price paid so far in the sale of the late Theodore N. Vail's library at the Anderson Galleries. The Ben Jonson verses, facing the title page, are genuine and are inlaid while the title page itself is in facsimile. ,

NEW "FOLLIES" HERE JUNE 6

The new Ziegfeld "Follies," which is now in rehearsal, will open in Atlantic City on May 29th, and begin its run in New York on Tuesday night, June 6th. Will Rogers will again be featured in the new production. Ralph Spence has been re-engaged as librettist and is writing scenes now. Ring Lardner and Gene Buck are also writing parts of the show.

Answers to Queries

23—"Led Astray" was produced at the Union Square Theatre, New York, Dec. 8, 1873.

Title—"He Cert'ny was good to Me" was by Jean Havez and A. B. Sloane. It was published by Wm. Pilling. Belle Davis sang it.

Drama—Richard Mansfield appeared in "The First Violin" at the Garden Theatre, New York.

Film—Fanny Davenport presented "Gismonda" at the Fifth Avenue Theatre, New York, Dec. 11, 1894. It had been produced in Paris, France, in October, 1894.

B. M.—Alice Nielsen was prima donna of "The Bostonians."

Lyceum—Isabel Irving was the leading lady with John Drew's Co. in "One Summers Day."

Renner—B. F. Keith appointed E. F. Albee as General Manager of the Union Square Theatre, in 1898. Sam K. Hodgdon became resident manager and E. Z. Gerrould, assistant manager.

D. & D.—"The Henrietta" was written by Bronson Howard for Robson and Crane, and was first produced by them, Sept. 26, 1887, at the Union Square Theatre, New York. Mr. Robson acquired the piece when they dissolved partnership.

Mert—"Jumbo" was killed Sept. 15, 1885, at St. Thomas, Canada.

Two—The Rogers Brothers were with "One Round of Pleasure" which closed Feb. 26, 1898. On Feb. 28, they opened at Koster and Bial's, New York.

G. E.—Sam Bernard was born in Birmingham, England.

Wall—George S. Knight played Charles Burke's Version of "Rip Von Winkle" in the early eighties, alternating it during the season with "Otto."

Gate—Mary Anderson was born in Sacramento, Cal.

Band—Geo. H. Ganweiler was the musical director for the Forepaugh Circus in 1893.

Peru—B. E. Wallace owned the Cook and Whitby Show.

25 YEARS AGO

Dan Leno was president of the British Music Hall Benevolent Fund.

Ward and Vokes appeared in "A Run on the Bank," at the Columbia Theatre, San Francisco.

Julie Mackey sailed for London to fill Music Hall engagements.

Maurice Grau was elected president of the Grau Opera Company. Edward Lauterbach was the vice-president.

"The Circus Girl" was presented at Daly's Theatre, New York. The cast included: James Powers, Augustus Cook, Hobart Bosworth, Mabel Gilman and Virginia Earl.

"The Sunken Bell" was played in German at the Irving Place Theatre, New York.

"The Good Mr. Best" company included Joe Coyne, Mrs. Annie Yeamans, Josie Sadler and Julius P. Witmark.

James S. Maffitt, Sr. (the Lone Fisherman) died at Baltimore.

Dan. A. Stuart was the president of the Veriscope Company, which controlled the Corbett-Fitzsimmons fight pictures.

Frank E. McNish and John J. Cain became partners.

Rialto Rattles

WHERE DID SHE GO TO SCHOOL?

A sign on an uptown theatre last week displayed the following, "East Is West With Fay Bainter."

VAUDEVILLE PROVERB

Actors are apt to happen in the best of families.

DO YOU REMEMBER?

When Arnold Daly was an office boy in a theatrical manager's office?

When Louis Selznick was a jewelry salesman?

When Billy Sunday played baseball?

When Maurice Gest was a ticket speculator?

When Hammerstein ran a twenty-act bill at the old Victoria?

COMMERCIAL CANDOR

A trunk concern is sending out circulars to the vaudeville profession, which read as follows:—"Our line of trunks is the best in the world. Don't get stuck by dealing with fly-by-night trunk concerns. Deal with us."

MYSTERIES OF LIFE

Why do three-foot midgets always smoke ten-inch cigars?

STANDARD CRITIC REMARKS

"Good For The Small Time."
"Held Them in to a Finish."
"Enunciation is bad."
"The act needs a lot of rehearsing."
"Small time offering at best."

IT ALL DEPENDS

Agent:—"She's the greatest singer in the country, my boy. Mark my words."

Booker:—"Yes, but how about the city?"

RELEASED

"Don't you wish you were a man?" "Sure, don't you?"

"It's a good stunt if I do it. It's a good stunt if I don't do it, too."

"I have a splinter in my finger." "So you've been scratching your head again."

"I've just come clean from Pittsburgh." "Well, that's the first time anyone ever came clean from that place before."

CAN YOU BEAT THIS?

A dramatic actress last week lost $2,000 worth of diamonds in a New York hotel one night last week and her press agent never mentioned it.

WHAT THEY USED TO BE

Charles Maddock once was an actor in a musical show.

Willie Collier was once a call boy in the old Daly Theatre.

Jerome H. Remick was cashier in a Detroit bank.

Wid Gunning was once a theatre manager.

ASK OLLIE YOUNG

What has become of the old hoop-rolling acts that were seen on almost every vaudeville bill?

THEATRICAL MYSTERIES

What has become of all of those acts that used to bill themselves as "The Great" so and so?

DO YOU REMEMBER?

When Charlie Chaplin played a bit in one of the Fred Karno English acts? Jack Norworth did a black-face act, Eva Tanguay was in the chorus. Lew Dockstader had a plant singing in the gallery, and Bill Jerome headlined bills, singing parodies?

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

DRASTIC RESTRICTIONS FEARED BY ANIMAL ACT PRODUCERS

House of Commons Committee Which Has Been Investigating Acts of This Nature Prepares Report—Said to Have Found That Cruelty Is Necessary in Training

LONDON, May 1.—The efforts of the Society for the Prevention of Cruelty to Animals to pass a law preventing the appearance of trained animals in theatres throughout the country, appear to have been partially successful, if Parliament approves the recommendations in a forthcoming report of the House of Commons Committee, which for the past six months has been investigating the various acts of this nature.

While animal acts may not be barred entirely from the theatres, drastic restrictions seem to be in order. The committee is said to have come to the conclusion that cruelty was a necessity in the training of many animals and will suggest the elimination of tricks which are dangerous to animals and do not possess educational value. The proposed restrictions will apply to the big animal acts, such as apes, tigers, lions and other acts composed of animals known as dangerous.

It also will be recommended that animal trainers be registered and the government have full power to investigate the actual work of training animals and the teaching them of the tricks seen on the stage.

The committee since it has been acting has made a wide investigation into the various animal acts and the methods of training with the usual conflict of opinions, that occur during investigations.

A number of tricks under discussion were shown before the House of Commons, among them being that of Carl Hertz's disappearing bird act. The committee had been informed that every time the trick was performed that the bird lost its life. Hertz performed the trick in full view of the house, and after the performance showed the bird alive.

James Sanger, circus proprietor and animal trainer, testified that he had never known a trainer that used cruelty. He was asked if he ever beat an elephant with a crowbar in order to make it perform a trick. He answered that you could beat an elephant with a crowbar until you were tired out without producing the slightest effect.

Officer Vokes appeared before the committee with his performing dog Don, that went through his entire act with evident pleasure and with such evident delight that Vokes' statement that he had never spoken harshly to the animal, to say nothing of being cruel to him, was easily believed.

Charles Harverly, a retired actor, however, declared that training systems varied. One trainer, he said, used a trident, which he took in one hand, while he held a whip in the other. Directly the lion showed any fight, it was jabbed with the trident and beaten with the whip. Another system, he declared, was to fasten a chain to a collar on the animal and then pass it through the bars of the cage. The chain was then wound around a windlass and the trainer could then get as close to the lion as he wished and beat it as much as he desired.

Animal trainers, he said, were chiefly American, German and English, the Germans were most successful because they were the most cruel.

Sarrasani, Germany's best known lion trainer, declares that training wild animals for the stage or circus must follow the same principles as the education of children. The principal thing, he says, is to inspire confidence in the animals. Beating and cruelty are doomed to failure.

"My body is covered with scars," said the trainer; "my legs have been broken and recently an elephant broke four of my ribs and my shoulder. Yet not a single scar will be found on the animals I have trained, because cruelty renders them obstinate instead of instilling confidence in them.

"The best way to keep elephants in check is to use a long lashed whip. However, it would be just as foolish as useless to use it for beating, as it could not be felt by the elephant. It is the cracking of the whip they are afraid of. Thirty years of experience in training lions, bears, monkeys and elephants has shown me that animal training must be a natural gift if one is to be successful. The instinct of the animals is the safest guide to follow in training them."

FRANCE BARS ISADORA DUNCAN

PARIS, April 30.—Isadora Duncan, the dancer, who is now in Moscow, has been barred from France until the Russian Soviet Government is recognized in this country. This ban has been extended by the government to all dancers, writers and actors who have come into contact with the Bolsheviki while guests of the Moscow Soviet, claiming that they become contaminated in so doing.

Mlle Olga Spessiva, a dancer, is the first victim of this vice, and is now in London, although there is a job waiting for her in Serge de Diaghlieff's ballet at the Paris Opera. Although she claims she is not a Bolshevist, the French Government has learned that she not only accepted a subsidy while in Petrograd but also at a banquet of the Red Internationale while in that city. She has therefore been refused admittance into the country.

FRENCH PLAYERS OPEN

LONDON, May 8th.—J. T. Grein's French Players began their season at the Court Theatre last week. The first production was a new play in three acts entitled "Boudu sauve' des eaus," written by René Fauchois, and the cast included: Jeanne Cazalis and George de Warfaz, who staged the piece.

GRAND OPERA AT 25 CENTS

ODESSA, April 24.—Twenty-five cents is the price of an entire loge at the Odessa opera. Gloves are worn by the musicians while playing their instruments to keep their fingers from freezing in the heatless halls, but the music is exceptionally good.

Although many wait in line daily before food stations and others are seen laying on the streets starving and too weak to solicit food, the opera house is well patronized.

Several performances are given each week at the opera house, in a varied repertoire of Italian, German, Russian or purely local Ukraine operas.

EX-KAISER FILES PLAY PROTEST

BERLIN, May 8.—A sensational theatrical suit is expected as a result of the ex-Kaiser's protest against the production of a play in which he is the central figure. The play was written by Emil Ludwig, a well known Goethe authority and author who turned out a drama entitled "The Dismissal," dealing with the controversies between the Kaiser and Bismarck and the latter's dismissal.

The play is to be staged in Berlin sometime this month with an all star cast, unless the Kaiser's counsel wins the impending law suit against its production.

"TONS OF MONEY" GOOD PLAY

LONDON, May 8.—Tom Walls and Leslie Henson, Lt., presented by arrangement with Grossmith and Malone, Ltd., a new farce in three acts, called "Tons of Money." The play, which is by Will Evans and Valentine, opened at the Shaftesbury here, and was received enthusiastically by the first night audience.

"Tons of Money" deals with the financial difficulties of a Mr. and Mrs. Allington, who have finally hit upon the scheme of collecting an inheritance by having the male Allington claim to be the person the money was left to, they knowing secretly that the real legatee is dead. The husband poses as this man, and would have been successful immediately in collecting the legacy, were it not for two other men who also were aware of the legatee's demise, and who also posed as the deceased, and also for the fact that the dead man happened to run up an enormous amount of debts during his life. These debts were paid off by the attorneys before Mr. Allington finally convinced them that he was entitled to the inheritance, and then only one dollar was left of all the money.

Mary Brough, Uyvonne Arnaud and George Barrett are the featured members of the cast, all of whom do excellently.

FREE VARIETY SHOWS AT HULL

LONDON, May 8.—Business at the City Variety Palace here has grown so bad that the manager has decided to install a new policy which whether successful or not, will at least do away with the amusements tax, which is believed to be one of the main reasons for poor business.

With the help of the artists, George Marion, manager, has decided to run the hall on admission charges and to take a collection at each performance. He states that in present conditions he believes both he and the artists, with whom the receipts are to be divided, will make more than the old rate.

"TROUBLE" TO BE SEEN

LONDON, May 1.—Leonard Laurence and Dorothy West-Symes have secured a new three act play called "Trouble in the House" which they will present as part of their repertoire during the season which they are beginning this month at Her Majesty's, Carlisle. The play was written by F. F. Rose, M. P., author of "The Whispering Well," "My Lady Absolute," and others.

"MR. WU" REVIVED

LONDON, May 8th.—On Saturday, at Wyndham's Theatre, "Mr. Wu," was revived, with Matheson Lang and Lillian Braithwaite playing the roles they played in the original production. Others in the caste included: Nora Wynne, Marion Lynd, Gwynne Whitby, Dorothy Turner, Herbert Bunston, Denys Blakelock, Campbell Fletcher, and W. F. Grant.

NEW SCOTCH COMEDIAN SCORES

LONDON, May 1.—Will Fyffe is the name of a new Scotch comedian who has appeared here and has scored one of the biggest hits in years. At the bill at the Alhambra, where he opened, although a newcomer, he was the outstanding hit of the bill.

"PRODIGAL DAUGHTER" SEEN

LONDON, May 8th.—"The Prodigal Daughter," by Harold Alfred Gurney, and the Playwrights Theatre's newest production, was presented at the Kingsway, for a special matinee, last Friday.

LEIPZIG PLAYING MUSIC HALLS

LONDON, May 1.—Nate Leipzig, the well-known sleight-'o-hand artist, has returned to England after an absence of years in America. He opened at the Palace Theatre to great success.

"FOUR WALLS" SCORES

LONDON, May 8.—"If Four Walls Told," is the name of a new play which was produced at the Royalty Theatre here recently by Reginald Denham. It is a tale of life in a country village, in three acts by Edward Percy, which it is understood, is also to be produced in the United States next season.

Mr. Percy is a newcomer to the ranks of English playrights, and as "If Four Walls Told" is one of his first efforts, to be produced here, it can be ranked as more than fairly good. The plot of the play hinges around a husband who withholds from his wife the fact that his brother had a love-child, and leads her to believe that the child is his.

Undoubtedly the best thing about the entire play is the dialogue itself, which is vigorous, full of humor and character. The cast was just the one to deliver the well-written lines effectively, the acting being exceptionally good. Reginald Bach, Tristan Ransom, Edyth Goodall, Ethel Coleridge, Mary Forrester, Louise Hampton, Moyna MacGill, Ambrose Manning, Francis Lister and Roger Livesy all do their characters with rare feeling.

JAZZ CALLED "BLACK PERIL"

PARIS, May 8.—French musicians who complain of being driven out of employment by colored jazz orchestras, are asking Premier Poincare through a committee to drive the jazz craze out of France and do away with what they are terming the "black peril."

While many of the musicians who have won prizes as virtuosos at the National Conservatory would gladly cast aside their respective instruments and take up the cow bell and horn, proprietors of the different resorts want players of color only.

The musicians also claim that jazz has brought a certain kind of music to France and the public will listen to no other. They are therefore forming a "Salon of French Musicians" to popularize the work of French composers. Concerts are given at the Paris Conservatory and elsewhere, at which composers play their own compositions, said works being gradually driven out by the jazz music imported from America.

ACTRESS NOW A PEDDLER

VIENNA, May 8.—Helen Odilion, once a feted actress, and at one time the most popular in Vienna, is now wandering through the cafés and other public places peddling pictures and postcards of herself when she was at the height of her career in the '90s.

She is wearing a placard with the inscription, "Helen Odilion, once a feted actress, but now a crippled woman, plays her last rôle peddling." She was the wife of a famous Italian comedian named Girardi. Later, after a railroad accident, she married a quack doctor who promised to cure her lameness, but only stole her money.

OPERA AGAIN AT COVENT GARDEN

LONDON, May 8.—After having played motion pictures and boxing contests as attractions for several years, Covent Garden has once more become the home of grand opera. A new organization called the British National Opera Company, financed by popular subscription, and composed of British artists and conductors exclusively, opened there last week after several weeks of tryouts in the provinces.

"PEG O' MY HEART" IN ROME

ROME, May 1.—"Peg o' My Heart" was produced here last week and was given an enthusiastic reception by a large audience made up of Americans and Italians. The play was presented by an all-Italian company, with Emma Grammatica, the country's most popular actress in the leads.

DeForrest F. Dawley is playing in stock in Hartford, Conn.

Clark and Arcaro will head a Shubert Vaudeville unit next season.

William Nuzum has been added to the cast of "Blossom Time."

Belle Baker this week is headlining the bill at Keith's Washington.

Mildred Harris is headlining the bill this week at Keith's Philadelphia.

Sullivan and **Mack** are on the bill at Pantages, Kansas City, this week.

Don Page is now working at the Beaux Arts, doing his handsaw act.

General Ed. LaVine will sail for Europe aboard the *Reliance* on May 16.

Irene Haisman has succeeded **Mary Hay** in "Marjolaine," at the Broadhurst.

Jack T. Edwards opened on the Keeney circuit in a new single last week.

Wells and Scott opened for a tour of the Gus Sun time on Monday at Glens Falls.

Smith and Dale are heading the Shubert bill at the Detroit Opera House this week.

Harry A. Daniels of the Keith offices is in Cleveland recovering from a recent illness.

Courtney Foote has replaced Kenneth Hill in "The Rubicon," at the Hudson Theatre.

Sid Gold, kindly communicate with Henry Chesterfield on a matter of importance.

Emmett Corrigan is headlining the bill at B. F. Keith's Theatre, Cleveland, this week.

Grace and Berkes are rehearsing a new dance act which they will break in next week.

Julian Eltinge is headlining the bill at Keith's Maryland theatre, Baltimore, this week.

Coscia and Verdi will open for a tour of the Pantages circuit on May 21, in Minneapolis.

John Mullen, advertising agent for the Eltinge Theatre, is confined to his home in ill health.

Brosius and Brown, kindly communicate with Henry Chesterfield on a matter of importance.

Glen Hunter will have the leading rôle in Geo. C. Tyler's production "Merton of the Movies."

James Madison has written a new act for Hamilton and Barnes, which they recently broke in.

Art Hickman and his jazz orchestra have been booked for a tour of the Orpheum Circuit.

Josephine Drake is now being featured with "Lilies of the Field," which is playing in Chicago.

Harry Tierney, composer of "Irene," and his wife, are spending the summer at Lake Kisco, N. Y.

Auriole Craven, the violinist, has left the Roy Harrah Revue, which has been playing in vaudeville.

ABOUT YOU! AND YOU!! AND YOU!!!

The Homer Sisters have been booked for a tour over the Pantages time. They will open on May 21.

The Wilton Sisters, Valerie Bergere and **Peggy Wood** are this week at Keith's Boston theatre.

Eddie Cox and **Loretta McDermott** are doing a new act. This week they are appearing in Philadelphia.

Lynn Fontaine and **Glenn Hunter** have announced that they will be married to each other in two weeks.

Melville and Rule have engaged James Madison to write some new material for their vaudeville offering.

John Robbins is booking the vaudeville for the State Theatre, Jersey City, which opened a few weeks ago.

Marion Kerby is with the new John Golden play "7th Heaven," which opens on Monday next in Atlantic City.

Eugene O'Brien was forced to cancel his engagement at the State Lake, Chicago, on account of a serious illness.

Tyrone Powers has been engaged to play the rôle of Herod in "Salome," which the Players' Forum will soon produce.

Mort. H. Singer, vice-president of the Orpheum circuit, returned to New York last week, after a brief visit to Chicago.

Dave White, formerly with the "Midnight Rounders" which closed in Boston two weeks ago, has returned to New York.

Jack Symonds has just completed a tour of the Loew time and is spending the summer at his home in Portland, Me.

Sallie Fields is appearing at Loew's State all this week. This is the third time she has played the house this season.

Jessie Bonstelle and her stock company opened their Summer engagement at the Majestic Theatre, Buffalo, last week.

Vi Quinn, Midgie Miller, Nina Olizette, and **Lillian Boardman,** are appearing at the Walton Roof, Philadelphia, this week.

Adele Astaire, who has been ill for several days has recovered and is back in the cast of "For Goodness Sake" at Lyric.

Herman Timberg will produce two units for Shubert Vaudeville next season. One for Ed Beatty and one for George Gallagher.

Grant and Wing, dancers, have been signed to appear with Frank Tinney, in Arthur Hammerstein's new production "Daffy-Dill."

Queenie Smith, who has been signed for Arthur Hammerstein's new show "Daffy-Dill," is now playing a part in "Marjoline."

William Holly and **Marion Frances,** last seen here with "Aphrodite," are back in New York rehearsing a new dance act for next season.

Jane Grey is appearing with the Majestic Theatre stock company in Milwaukee. This week the company is playing "The Broken Wing."

Joe Howard and Ethelyn Clark, William Rock, J. C. Nugent and **Cressy & Dayne** played the Riverside last week. It looked like beginners' week.

Florence Rayfield, last season with "The Whirl of New York," joined the McIntyre & Heath show, "Red Pepper," at the Apollo Theatre, Chicago.

George Scully and Walter Bradbury have rejoined in their old act, "Stepping Out," and will open shortly under the direction of James E. Plunkett.

Carol Brooks, formerly a chorus girl, was married last week to William C. Weber in Philadelphia. The couple are in Atlantic City on a honeymoon.

Stanley Hughes and Company and **King and Thorton** have been routed over the Loew Circuit by Abe. I. Feinberg. Both acts open at Baltimore on May 15.

The Catalanos, Chic and Cathlyn, who have been doing their dancing act in Australia, returned last week. They will be seen in New York early in September.

Frint George, who for over twenty years was connected with the Western Vaudeville Managers Association, has resigned to enter the real estate business.

Arthur Albro, the tenor who scored a sensational hit in "Maytime," several years ago, last week sang at the Central Theatre, a picture house on Broadway.

May Yohe is back on the stage and next week will be seen at the Bowdoin Square Theatre, Boston, in a miniature musical comedy called "In Silk Attire."

Cunningham and Clemons were rushed to Cleveland last week to join "Molly Darling," the musical show which is now playing at the Palace, Chicago.

Frank Norcross, veteran motion picture actor, has opened a school for the instruction of motion picture and dramatic technic at No. 301 West Fiftieth street.

Tessie Sherman and **Arthur Leeming** will go to Europe in September. They are booked there to produce a new act with special scenery and many novelties.

Russ Brown, formerly of Brown and O'Donnell, and Gene Wittaker have formed a new two act, in which they will open this week under the direction of M. S. Bentham.

Paul L. Francis, Harry Pollard, Herbert Smith, and **Julia Reid,** in "The Fashion Plate Revue," opened last week on the Poli time. Lew Price is manager of the act.

Emily Earle, who is appearing with "Chuckles," at the Columbia Theatre, has been placed under contract by Wm. B. Friedlander, to appear in a Shubert unit next season.

Fannie Brice opened on a tour of the Proctor Theatres, last Monday. She will soon commence rehearsals in a new play written by Rita Johnson Young, in which she will star.

Gallagher and Shean, Karyl Norman, Ruth Budd, Tom Smith, Donegan and Allen, Ida May Chadwick and her Dad, appeared at the New Amsterdam Theatre, last Sunday.

A. A. Collins has been engaged as treasurer and William Cohen as technical director for the New Brighton Theatre by George Robinson, who will open his house on May 22.

Mr. and Mrs. Gordon Wilde, have been routed over the Loew Circuit.

Joseph Sullivan and **James Buckley,** vaudeville agents have moved their offices to the Churchill Building.

James and **Edith James,** who are now playing in vaudeville have been signed by Hurtig & Seamon for next season.

Enoch Frazer, who is at present appearing with "Chuckles," will open on the Loew Circuit when the show closes.

Mike Donlin, famous baseball player, who for the past ten years has been an actor, is all fixed for the Summer. He has been engaged as a scout for the Boston American team.

Joseph Lawren addressed the Playwrights' Club at the Hotel McAlpin last week on the subject, "The Present Theatrical Situation with Respect to the American Playwright."

Charlie Murray, who was formerly featured in Mack Sennett motion picture comedies, is breaking in a new vaudeville offering this week. He opened at Moss' Regent Theatre on Monday.

Sam Harris, theatrical manager and producer has purchased the Clyde Knapp waterfront estate at Great Neck, L. I., and will make of it a Summer home. The property is valued at $175,000.

Kurtzo is the name of the acrobat who attracted thousands when he performed on a rope strung from the Astor Hotel to the sixteenth story of the State Building on Friday afternoon.

William Halligan, well known actor, sailed on Saturday aboard the *Mauretania* for New York from London. He is bringing over a griffon and two police dogs that Jack Dempsey bought in Berlin.

Freddie Garland, now playing the Loew Circuit with Lillian Steele in "Love Lessons," will hereafter be known as Freddie Steele, as he has been adopted by Lillian Steele and her husband, H. F. Hofman.

Nora Bayes and **Ernest Glendinning** appeared in the Equity Annual Show, last Sunday night. Miss Bayes appeared as "The Japanese Sandman," and Mr. Glendinning played the King in the love scene from "Henry V."

Bernice Speer, the toe-dancer recently seen with Nat Nazarro, Jr., and more recently with Ernestine Myers, is now doing Bille Shaw's Revue, taking Miss Shaw's part in the act which also includes two boys in the cast.

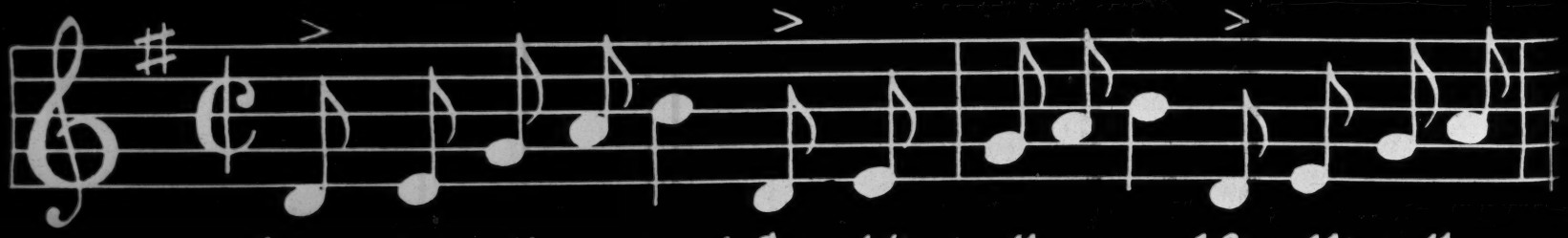
Mort. Van Moppes, formerly with the Witmark professional department, has entered vaudeville with Holmes and Wells, the team last seen with Georgie Jessell's act. Van Moppes succeeds Jack Story, who has joined the cast of "Six Cylinder Love."

Edna Leedom, who was taken seriously ill after completing a tour of forty weeks on the Keith time, is now recuperating at her farm, which she purchased recently at Elmer, N. J. Miss Leedom recently was divorced from Harry Tighe.

Eddie Cantor, who is appearing at the Winter Garden in "Make It Snappy," fell down one day during rehearsals. He hurt his left leg, and although he is lame and walks with a cane he continues to play the show. It will be a few weeks before he will be walking right again.

THE UNEXPECTED - SENSA

STUM

A FOX TROT ODDIT

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-rou

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

You Can't Go Wrong With a Feist Song

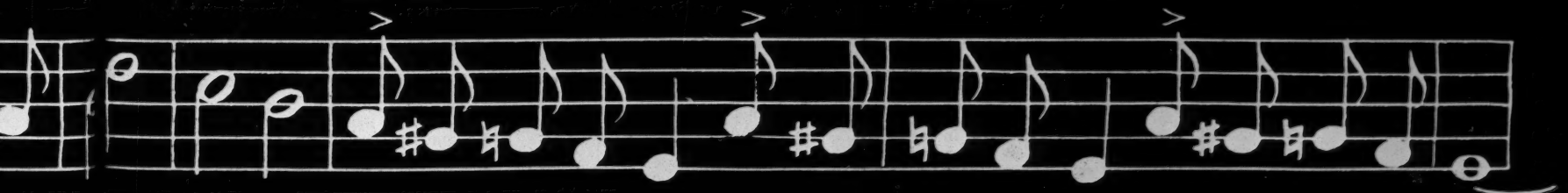
SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street

LEO FE
711 Seventh A

SATIONAL-DANCE CRAZE

BLUES

T BY "ZEZ" CONFREY



FEIST, Inc.
nth Ae., New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

Sing a Feist Song Be a Stage Hit

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

MELODY LANE

RELEASE DATE DIFFERENCES TO COME BEFORE COURT AGAIN

Copyright Office Error Causes Feist, Inc., to Withdraw Injunction Application, Although Suit Still Stands—Phonograph Company Plans More Early Releases

Leo Feist Inc., withdrew its application for an injunction against the General Phonograph Corporation, when the case came up in the Federal Court last Friday before United States Judge Hand. The action was for injunction, damages and an accounting as a result of the release on Okeh records of the Feist song "Georgia" in advance of the date set by the publisher. The withdrawal by the Feist firm was forced because of an error made by a clerk in Washington as they had filed "notice of user" as required by the Copyright Act, but which was not correctly reported upon when information regarding it was requested.

The injunction application filed by Leo Feist Inc., came on the heels of the release of "Georgia" on Okeh record before May 1, the date set by Feists and was for the purpose of restraining the further sale of the disks in order to maintain the deferred release date agreement between different mechanical firms and publishers. The so called release date has resulted in considerable misunderstanding in some cases and it is the purpose of the General Phonograph Corp., manufacturers of the Okeh records to make a test case of the situation and if possible give it some sort of a legal status to guide future dealings in regard to the deferred release date.

For its failure to live up to the deferred release date agreement, the Okeh company forfeits its right to a ten per cent discount generally allowed the mechanical companies by the publishers, and also the right to pay royalties quarterly, for the Copyright Act gives the publisher the privilege of collecting his royalties monthly. This applies of course in connection with the Okeh company's dealing with the Feist firm only, so far.

As the General Phonograph Corp., and Leo Feist Inc., appear to disagree over the release date it is expected that more Feist songs will released shortly in advance of the date set for the song's general release on records and rolls with due respect for the publishers legal rights. It is understood that the hit number published by Feists entitled "Stumbling," will be released shortly although the date set by the publisher is June 15. On the reverse side of "Stumbling," the song "Some Sunny Day," published by Berlin Inc., may also be released in advance of the date set by the publisher which is May 20, and incidentally, the date when one of the large mechanical firms release their special numbers.

This action which is sure to be taken by the Okeh company will probably result in further legal action taken by the publishers who are as anxious as the General Phonograph officials to force the issue and make a test case of the situation in the courts.

It is the allegation of some record companies that the release date stuff is hurting their trade as it is not strictly adhered to by all companies and when they are beat on the release of a certain record lose considerable trade and prestige. On the other hand publishers say that the premature release of a number before they have been able to popularize it results in reduced sales and other harmful effects.

The action for an accounting and damages against the General Phonograph Corp., which was started by Leo Feist Inc., at the same time of the injunction application is still pending and will be heard in the near future.

BRADFORD-SMITH CASE RE-OPENED

Miss Mamie Smith, phonograph artist and theatrical performer, against whom Perry Bradford, Inc., music publishers, was awarded a $700 judgment last February is having the case re-opened. Perry Bradford sued for the amount alleging that it represented money which he had loaned to Miss Smith.

Miss Smith in her papers alleged that she was served with the summons when sued just as she was boarding a train to some distant point to fulfill an engagement and did not have time to read the summons until she was on her way, and so unable to properly answer Bradford's suit.

SWERDLOW WITH MILLS

Maurice Swerdlow, well-known Philadelphia pianist and composer, is now connected with Jack Mills, Inc., and will assist Jimmy McHugh, professional manager, as well as take charge of the professional department in the absence of McHugh, who is taking a series of out-of-town trips, visiting acts, etc., en route.

A special arrangement of "Queen of the Orient" has been released by the Mills firm and has already been taken up by many orchestra leaders who declare it to be one of the most novel and trickiest numbers published.

FRANCES CARROLL IN HOSPITAL

Frances Carroll, of the Broadway Music Corp., is in the Union Hospital, at 188th Street and Valentine Avenue, New York, recovering from an operation for appendicitis.

RECORDS ON SALE IN LOBBY

"The Parade of the Wooden Soldiers," a unique march and fox-trot song which is being featured in Comstock & Gests' production of "Chauve Souris" at the 49th Street Theatre, and which is on sale in the lobby of the theatre has sold 10,000 copies since the show has been running. The management has decided to place on sale also, phonograph records of the same selection to sell in the lobby with the sheet music and a big sale of them is expected in the several months that the show is expected to continue.

The owners of the American rights to the song, Edward B. Marks Music Co., in order to satisfy the demand of orchestra leaders for a dance orchestration of the number are getting it out as a fox-trot. Vincent Lopez, leader of his Pennsylvania Hotel Orchestra was one of the first to see the song's possibilities and his recording the number for the Okeh Company.

TAMA MGR. SALES

William C. Philips, general manager of the Tama Music Publishing Corporation, is sailing for Europe May 16th, on the S. S. *Reliance*, and will look over the scores of several Viennese Operettas now running aboard, and which will be published by the Tama Company, in America. Two of the musical plays, the "Lady of the Rose," and "Love's Awakening," are now running with great success in London. The former is scheduled for the Century Theatre here next Fall with Eleanor Painter in the leading rôle. Mr. Philips will also go to Berlin and Vienna in order to acquire new works and material.

MILLS IN WASHINGTON

E. C. Mills, Chairman of the Executive Board of the Music Publishers Protective Association, left last week for Washington, D. C. to look after the interests of the music publishers in their fight against the bill put up by the Moving Picture Theatre Owners of America in an effort to effect a change in the Copyright Act which gives the owners of a musical composition the right to collect performing rights fees.

The moving picture theatre men at present are holding their annual convention in Washington and expected to be in at the hearing of the bill before a Committee headed by Congressman Lampert of Wisconsin, scheduled for last Friday. The hearing, however, was postponed until May 15th, which will be two days after the closing day of the movie men's convention.

SETTLING AILEEN STANLEY CASE

Arrangements are being made to have the suit brought by Aileen Stanley against Jerome H. Remick & Co., and George Friedman, settled out of court some time this week.

The action was started a short time ago by Miss Stanley over the song "Emaline," which was taken over by Remick from George A. Friedman, Inc. Miss Stanley claimed that she had bought an interest in the song from one of the writers and was entitled to royalties from the Remick firm, who in turn said that they had taken over the song from Friedman and were not accountable to anyone else for royalties.

GRANT CLOSES OFFICE

Bert Grant has closed his music publishing office in the Hilton Building, and will leave for Maine shortly where he will spend the summer camping. Mr. Grant has been in ill health since he was operated upon for appendicitis a few months ago and attended to his business against the doctor's orders. His publishing firm have three songs, "India," "Memories of You" and "Love Her by Radio," which Mr. Grant is arranging to have taken over by other publishers.

JOY ON EASTERN TRIP

George Joy, professional manager of Fred Fisher, Inc., left Monday for a week's trip through the New England states. What is hailed as the first wireless ballad song different than the comedy and novelty radio numbers, "I Wish There Was a Wireless to Heaven," by Joe Manuel, Harry and Willie White, was released by the concern last week and immediately gave promise of being one of their best numbers.

FISHER BUYS TWO CARS

Fred Fisher, Inc., apparently, are taking no notice of the slump in sheet music sales and have purchased two news cars, one for the personal use of Fred Fisher and the other for George Joy, professional manager. The firm has released a new radio ballad entitled "I Wish There Was a Radio to Heaven," by Joe Manuel, Harry and Willy White.

POWERS BACK FROM TRIP

R. T. Powers of the Eastern Branch of Sherman, Clay & Co., and Eddie Van returned this week from their trip through Pennsylvania and Atlantic City, where they exploited the firm's songs, "Rosemary," "Tennessee Moon" and "You won't be Sorry," all fox-trot numbers which are showing up well.

"WHEN YOU'RE NEAR" PLACED

Sam Coslow and Al Sherman have written a new fox-trot ballad entitled "When You're Near," which they have placed with M. Witmark & Son, and scheduled for release shortly.

CHANGES IN WATERSON STAFF

Joe Keden and Bernie Foyer have severed their connection with Waterson, Berlin & Snyder, the former having been in the professional and the latter in the sales department.

Russell Hird, formerly with M. Witmark and Son, is now connected in the professional department of Waterson, Berlin & Snyder Co.

NEW MUSIC HOUSE IN DENVER

DENVER, May 8.—The L. F. Music Company, a new publishing house has opened here. J. L. Shapiro, is president of the company; H. M. Kaufman, vice president; S. Schlesinger, secretary and treasurer, and L. Fiengold, composer. The company has just released, a new number called "Baby Smiles."

NORMANTON WITH HARMS

Harold Normanton joined the professional department staff of Harms, Inc., last week where he is working on the firm's two songs, "April Showers" and "Love Sends a Little Gift of Roses."

ENGLISH MUSIC MEN HERE

Mr. Geoffrey J. Hawks, of the Hawks Music Company, London, is in New York for a week and among other things is buying the English rights to American songs. Belwin, Inc., have the American rights of the English publications of the Hawks Company.

PHIL PONCE MOVES

Phil Ponce Publications have moved from their offices at No. 145 West 45th street, to the Broadway Central Building, 1658 Broadway. The firm is also exclusive selling agents for "The Flapper," published by the Northern and Southern Music Company.

WINN WITH BELWIN

Sampson Winn is now representing Belwin Inc., in Atlantic City, where he has an office at No 232 South Connecticut avenue. He is specializing on orchestrations of the firm's numbers.

"STEALING HEARTS" RELEASED

A number entitled "Stealing Hearts," has been written by Billy Bernard and Eddie Kamnetz, and is being published by the Stern-Kamnetz Publishing Co., of No. 234 West 46th street.

EVA SINGS "TANGUAY BLUES"

Abe I. Feinberg, vaudeville agent and Sam Koslow, have written a number entitled "The Tanguay Blues," which is being sung by Eva Tanguay, on her tour over the Loew Circuit.

"STUMBLING" IS QUICK HIT

"Stumbling" a recent release from the house of Leo Feist Inc., is being featured by scores of the big orchestras, and is fast taking an important place in the big catalogue of the house.

RAY WALKER AT HARTSDALE

Ray Walker, song writer and pianist, for the past several months with Irving Berlin, Inc., is now playing piano for the Summer at Healy's Roadside Resort, Hartsdale, N. Y.

"AFTER TO-DAY" RELEASED

Eugene West, and Saul Nathanson, musical director, have written a new fox-trot ballad entitled "After To-Day" which they have placed with A. J. Stasny Publishing Company.

SAUL BORNSTEIN RETURNING

Saul Bornstein, of Irving Berlin, Inc., is on the Mauritania, which is due in New York on Friday of this week. Bornstein has been in England for several weeks.

BURLESQUE

COLUMBIA AMUS. CO. TO HOLD BIG ANNIVERSARY CELEBRATION

Organized on July 12th, 1902, Famous Burlesque Company Now Twenty Years Old Has Great Record—Today is One of Country's Strongest Theatrical Organizations

The officers and directors of the Columbia Amusement Company will celebrate the Twentieth Anniversary of that organization in July. The Columbia Amusement Company, which was organized on July 12, 1902, by a group of burlesque managers is today one of the strongest theatrical organizations in America. It was started by men who were fighters for the uplift of burlesque. While not overburdened with an abundance of capital, they were experienced theatrical men, who worked hard to place this branch of show business at the highest standard. They succeeded, as there is no cleaner branch of theatricals now before the public eye. They also control no less than thirty-six theatres in the principal cities of the United States.

The Columbia officials are making arrangements to get together as many of the original members of the organization as possible, who are now living, for the week of July 12, when a programme will be arranged for their entertainment both day and night for three or four days. One thing that has been decided upon, will be one of the old time clam bakes, they held annually years ago. A banquet at one of the big hotels at Brighton Beach or Long Beach, as well as several other big events will take place during the week. A committee with Sam A. Scribner in charge, are now formulating plans, which will be decided on very shortly.

An organization was first formed called the Traveling Variety Managers' Association, consisting of burlesque managers, which was started in 1899 and met at the Germania Assembly Rooms on the Bowery. Later they rented a hall over Joe Smith's place at 14th street and Fourth avenue. At their first meeting the following officers were elected: Sam A. Scribner president, Harry Morris vice-president, Maurice Jacobs secretary and A. H. Woodhull treasurer. Other members were William Ballauf, J. H. Barnes, Charles Barton, Harry Bryant, Jess Burns, William S. Campbell, Frank B. Carr, Frank Calder, Peter S. Clark, Sam Devere, T. W. Dinkins, William N. Drew, Robert Fulton, Gus Hill, Ben Hurtig, Jules Hurtig, James Hyde, Fred Irwin, L. Lawrence Weber, Henry C. Jacobs, Dave Krauss, Abe Leavitt, James Lowery, J. Herbert Mack, Bob Manchester, Harry Martell, Thos. W. Miner, Joe Oppenheimer, Al Reeves, George W. Rice, Louis Robie, Ed. Rush, Harry Seamon, Phil Sheridan, Charles Waldron, Tom Miaco and William B. Watson. Of these forty-one men there are only twenty living and only thirteen of these active in burlesque today.

The Traveling Variety Managers' Association was succeeded by the Columbia Amusement Company, which organized twenty years ago this July. The original incorporators were George Rice, Harry Morris, A. H. Woodhull, Gus Hill, Sam A. Scribner and J. Herbert Mack, they were also the original directors.

Chas. Waldron was the first president, serving one year. Charles Barton was the next, he also served one year. J. Herbert Mack was elected the following year (July 12, 1904), and is still serving in that capacity. Sam A. Scribner was elected secretary and general manager at the same time and has held those important positions ever since.

Under the careful guidance of these men, this institution has developed into the great organization it is today. They are responsible for the cleaning up and the improvement of burlesque, doing away with the filthy shows, that were given in the days of years ago. They started their fight for the uplift of this class of show business and made it fit for all to see a performance, that was not alone clean but wholesome, in fact they are responsible for the present lady patronage now seen at all burlesque houses all over the country.

The Columbia Amusement Company is planning big things for next season; it is disentangling itself from the old time producers and instilling new blood. They are covering the field thoroughly for new and progressive producing managers, who understand what the public want. A few of these new producers have already been announced in these columns, but there will be more. One well known Broadway producer is now negotiating with the officials of the Columbia, to produce one show on that circuit next season and there are several others under consideration. Besides those who have left the Columbia recently, there will be more of the old time producers, who will step back and let the younger men, with new and more up to date ideas handle their shows.

Scouts are now out, looking the country over for new talent, for next season, who will take the place of some who have been seen in burlesque so long. It is said that a number of the producers will have entire new casts next season.

The Columbia Amusement Company is a fine example of what can be done in this country. When they started twenty years ago, they had to borrow money and today they own and control real estate, stocks and bonds in excess of twenty million dollars.

ROSE STOCK CLOSES

Joe Rose, and his stock company closed at the Hopkinson Theatre Saturday night, after a five weeks' engagement. Lou Redelsheimer booked the company at this house that opened there Monday. It included Billy Wallace, George Carroll, Raymond Paine, Helen Dale, Bessa Rosa, Margin Catlin and twenty girls. It is reported that Rose will open a stock company at the Irving Place Theatre next Monday.

KOLB TO PRODUCE STOCK

Matt Kolb, has been engaged to produce the stock shows at the Olympic by Manager Dave Krauss. Kolb started there this week. Kolb was engaged through Ike Weber's office.

"FINNEY REVUE" CLOSES

The "Frank Finney Revue," closed for the season last Saturday night in Newark. Finney left Sunday for Boston where he will remain at Waldron's Casino for two weeks. He will then leave for his home in Spokane, Wash., to spend the Summer with his family. Finney had not made any arrangements for next season up to last week. If he returns to burlesque, he will no doubt sign with Waldron again for the coming season. He has had offers for vaudeville and pictures.

GIRLS TO DO WRESTLING ACT

Miss Wolf and Miss Murray of Jimmy Cooper's "Beauty Revue" have been signed by the Marinelli office, to go in vaudeville next season.

STOCK AT THE HOWARD

BOSTON, Mass., May 8.—Last Saturday night closed the fifth week of burlesque stock at the Howard, under the direction of Doctor Lothrop. The average business for the five weeks has been a little over $7,300 a week. The stock policy will continue for four weeks more. This weeks bills include Billy Gilbert, Harry (Hello Jake) Fields, Dixie Mason, Jean Fox, Bob Williams and Pep Bedford in one bill and Fred Binder, Eddie Kelly, Eddie Welsh, Margarett Hastings, Willie Mack, Hallie Deane, Ethel Deveau and Harry Seon in the other. There are thirty-six girls in the chorus. On the vaudeville part of the bill are La Petite Onri and Company, Anthony and Adams and Hoot Gibson.

COOPER ON THREE CIRCUITS

Jimmy Cooper and his "Beauty Revue" is playing the Empire, Brooklyn this week, and the Casino, Brooklyn next week. Now that Cooper is playing these houses, it makes the third circuit that he and his show has played this season.

They opened the season on the American Circuit last September and closed it at Cleveland the last week in February. They opened on the Burlesque Booking Circuit at the Star, Brooklyn, two weeks later. The show closed on this circuit last Saturday night in Newark, opening Monday on the Columbia Circuit at the Empire.

SIDMAN TO STAGE SHOW

While in New York last week, George Jaffe of Pittsburgh, engaged Sam Sidman to stage his show on the Columbia Circuit next season. Sidman will also work in the show. It will be called the Sam Sidman Show. Jaffe is working on the franchise owned by Phil Sheridan. Sidman is an old-time burlesque performer and producer but has not been in burlesque for several years. He was on the Columbia Circuit two years ago. Recently he has been in the legitimate.

ELLIOTT IN NEW POSITION

Nick Elliott resigned as manager of the National Winter Garden last week, where he has been the last five years. Elliott resigned to accept the general management of the Hopkinson Theatre, in Brooklyn, a stock burlesque house. He will leave Minsky Saturday night and start in his new position next Monday.

LAWLOR AND STERN IN ACT

Alice Lawlor and Jack Stern will open Thursday in a new act at Plainfield, N. J. Miss Lawlor was with "Bits o' Broadway," on the Columbia Circuit this season. Stern wrote the special music for the Mollie Williams show on that circuit.

WATSON BUILDING STARTS

PATERSON, N. J., May 6.—The builders broke ground today for the new office building of Billy Watson. The building will be completed in the Fall. Nearly all the offices have been rented so far. Lawyers and dentists taking most of them.

STOCK FOR HOPKINSON

I. B. Hamp will start producing stock at the Hopkinson, Brooklyn, this week, opening next Monday. He will also work in the show. Ben Moore opens at the same time. They were booked through Ike Weber's office.

HURTIG & SEAMON'S CLOSING

Burlesque closed its season at Hurtig & Seamon's last Saturday night. This house will remain open two weeks more. Playing the "Unloved Wife" this week and "Bringing Up Father" next week.

MARGIE HILTON RECOVERS

WASHINGTON, D. C., May 4.—Margie Hilton has been discharged from the sanatorium in Maryland after spending four months there. She is entirely cured and gained fourteen pounds during her stay at the health resort. Miss Hilton is now residing at the Claibourne apartments this city.

BARRY AND LANCASTER IN ACT

Bobby Barry and Dick Lancester are working at Easton and Allentown in their act called "I Don't Want to Dance." They are booked at the Broadway, New York next week. These boys were with J. Herbert Mack's "Maids of America" company on the Columbia Circuit this season.

ROSE ALLEN SIGNS

Rose Allen has joined the McAllister-Shannon Tab that is playing the Keeney Houses. They are at the Brooklyn house this week. The act plays a two weeks engagement at each house, having completed two weeks at the Newark house last Saturday night.

NEW HOUSE FOR SOMERVILLE

SOMERVILLE, N. J., May 8.—A new 1500 seat theatre will be opened here by C. Gerard, the latter part of this month. The house will play four acts, for last half weeks only, the act being booked by Fally Markus.

WRESTLING HAS BIG NIGHT

BOSTON, Mass., May 4.—Wrestling night at the Grand Opera House last Thursday, was the biggest in the history of the house. The night's receipts were $5,160. The house is under the management of Doctor Lothrop.

EARL AND DOUGLAS IN ACT

Leona Earl, and George Douglas are doing a vaudeville act. They opened in Elizabeth on the Keith Time on Monday. Douglas closed with the "Bon Tons" in St. Louis two weeks ago.

BENEFIT FOR BOX OFFICE MEN

A benefit will be tendered to Howard Burkhardt, treasurer, and George Ollendorf, assistant treasurer of Hurtig & Seamons, on Sunday, May 21. There will be ten acts in the show.

POLICY CHANGE AT CARLETON

BAYSHORE, Long Island, May 8.—John Fitzgibbons, manager of the Carleton Opera House, here, has inaugurated a new policy for the Summer months. The house is playing five acts.

NEW ACT SHOWN

Scotty Friedel and Lee Hickman broke in a new comedy vaudeville act at the Columbia, Boston, last week. They just closed three weeks at the Howard that city.

JOE MARKS AT HOWARD

BOSTON, Mass., May 6.—Joe Marks will open at the Howard Monday. He will not work in the burlesque show, but in the vaudeville part of the bill.

"WINE, WOMAN & SONG" CLOSING

"Wine, Woman and Song" will play Billy Watson's Lyceum, in Paterson next week, where it will close its season.

MADLYN WORTH RE-ENGAGED

Madlyn Worth has been re-engaged for next season by Harry Hastings for his Columbia Circuit show.

DRAMATIC and MUSICAL

"PARTNERS AGAIN" BERNARD-CARR PIECE IS RIOT OF LAUGHS

"PARTNERS AGAIN," a comedy in three acts by Montague Glass and Jules Eckert Goodman, presented by the Selwyns at the Selwyn Theatre on Monday night, May 1, 1922.

CAST

Marka Pasinsky .....Lee Kohlmer
Mawruss Perlmutter .....Alexander Carr
Abe Potash .....Barney Bernard
Leon Sammett .....Cameron Clemens
Mrs. Sammett .....Mabel Carruthers
Dan Davis .....Louis Kimball
Mozart Rabiner .....James Spottswood
Officer Miller.....Jack C. Grey
Rosie Potash .....Jennie Moscovitz
Tilly .....Helen Reimer
Hattie .....Adele Rolland
Gibbs .....Robert Gleckler
Bates .....Frank Allworth
Schenckmann .....Edwin Mordant
Kenedy .....James F. Ayres
Smith .....John F. Morrissey
Feldman .....Max Waizman
U. S. Commissioner .....John T. Dwyer

Without the shadow of a doubt this new play "Partners Again" which has been turned out from the Montague Glass-Jules Goodman laboratory is the most consistent laugh-producing comedy Broadway has seen this year. The laughs follow so quickly that the players from time to time are forced to delay their lines until the almost continuous roars from the audience subsided somewhat. There are 1,000 laughs, 1,000 chuckles, and at least 500 guffaws in wait for the playgoer.

The plot, which is used as the frame work for the hanging of the well known Potash and Perlmutter dialogue is incidental. Never amounting to any great heights of emotion, excepting once, possibly, or newness, the story is forgotten in the rush of laughable talk.

Barney Bernard and Alexander Carr! They are indeed names that carry a world of meaning. These two actors belong together in the public mind as much as Weber & Fields or the Smith Brothers. Barney Bernard, ever the artist, is perfect in the rôle of the lovable old fumbler, always being berated by his partner and imposed upon by his relatives. Carr is both a foil to Bernard's comedy and an attacker of the risibles on his own hook. Probably the only person in the entire cast who does not come up to the standard of the others is Adele Rolland, the ingenue lead. She has not yet acquired that smoothness of action and speech necessary to an actress in parts which require more than the showing of a pretty face, shapely form and trim ankle.

The plot is concerned with the fortunes of Potash and Perlmutter in the automobile business. Having acquired the agency for the Schenkman six, they drop it for another automobile proposition which will not make them so many enemies among their customers. They form a stock company to manufacture an automobile which can be made at an exceedingly low cost. The invention belongs to a crook, who is putting over something new in the flim flamming game. Potash and Perlmutter invest all their own money and the money of all their friends, and also except $100,000 from Schenkman for stock. The first car is assembled and proves to be all right, with the very important and devastating disadvantage of being equipped with a Ford engine. The crook beats it, and it is found that he has sold the company several hundred thousands of dollars worth of stolen steel. The creditors, headed by Schenkman brings a bankruptcy action against Potash, Perlmutter and the other promoters, charging them with fraud. But in the nick of time Hattie, the stenographer who has married a mechanic in the factory suspected of complicity in the plot, comes on the scene, produces an assignment of patent in a new gasolene substitute invented by her husband, and the whole thing is straightened out, especially when the United States Commissioner produces the young mechanic, who has succeeded in capturing the crook.

One of the most subtle passages in the play, is in the third act when the harassed partners, seeing Federal prison, attack each other with terrible venom, albeit humorously phrased. Suddenly their black future fades away, and a life of luxury faces them. Abe Potash comes up behind Mawruss Perlmutter and says, in a sugary, gladly humble tone: "Say Mawruss, maybe sometimes I was a leetle bit hasty." Then in another moment, the black clouds of ill-fortune rise and the partners are at it tooth and nail again.

A word must be said for the wonderful performance given by Helen Reimer in the rôle of the whining Tillie, who lives mainly upon Abe's bounty and always needs an operation. She is so good as to be almost irritating.

"CREDITORS" GLOOMY MORBID PLAY BY STRINDBERG

"CREDITORS," a tragic-comedy by August Strindberg, translated by Edwin Bjorkman. Presented at the Greenwich Village Theatre, Tuesday night, May 2.

CAST

Thekla .....Ellen Van Volkenburg
Adolph, her husband ....Maurice Browne
Gustav, her divorced husband
Reginald Pole

A pessimistic, morbid play from a characteristic Scandinavian is "Creditors," which tells the story of the old triangle in a way that would never appeal to theatre goers who patronize the houses above Herald Square.

The story concerns one Gustave's wife who flirted while her husband was abroad. She encouraged the friendly Adolph, but to pretend to be fair to the absent one, they put their friendship on a platonic basis and made believe they were brother and sister. Which did not mean that their lips never met. Later, Gustave the husband divorces her, and she marries Adolph. She writes a novel ridiculing her ex-husband and he naturally nourishes his hatred for her. Years later, Gustave seeks out her husband and sows the seed of distrust in his mind and the fear of a violent death. Soon the wife rejoins her husband, Adolph, but Gustave is in the next room signaling to him not to be weak and fall for her old wiles. The husband goes out and Gustave meets her just as the husband is coming back, and the wife feels an old spark of love for her ex-husband bursting into flame. As Adolph overhears their talk he falls dead of epilepsy. The wife throws herself upon him for she loves him as much as the numerous men she has encouraged in the past. It is her nature, and so the ex-husband Gustave is revenged.

Probably the most interesting thing connected with the play is the study of the work of a man who has always hated women, and who had three of his own marriages end unhappily. It moves along dramatically enough, until the overdone morbidity of it begins to tire the auditor. That an author's wife has left him, should not be sufficient reason for him to perpetrate a pessimistic play, in order to get revenge of some kind.

The acting of the play was far above the standard of the play itself. Maurice Browne clothed himself in the rôle of Adolph. Ellen Van Volkenburg while much of a Trojan, conveyed the author's idea of an inconsequential female.

SCHILDKRAUT TO DO "PEER GYNT"

Joseph Schildkraut, now appearing in Chicago in "Liliom," has renewed his contract with the Theatre Guild for another two years.

Next season, he will appear for this organization in Ibsen's "Peer Gynt."

SHAKESPEARE IN A. E. A. SHOW

Three love scenes from Shakespeare and Mark Antony's scene over the dead Caesar will comprise the classical feature of the all-star annual show of the Actors' Equity Association at the Metropolitan Opera House next Sunday night.

Percival Knight, chairman of the entertainment committee, announced the casts of the Shakespearian scenes as follows: "The Tempest," act 3, scene 1, with Nance O'Neil, Pedro de Cordoba and Miss Peggy Wood; "Henry V.," act 2, scene 1, with Miss Edith Wynne Matthison, Conway Tearle, Miss Irene Bordoni and Miss Helen MacKellar; "Richard III.," act 1, scene 2, with Miss Margaret Wycherly, Walker Whiteside, Miss Florence Reed, Edmund Breese, Robert T. Haines, Lee Baker, Edward Elton and Jay Wilson and "Julius Caesar," act 3, scene 1, with Miss Blanche Yurka and William Farnum. Lines of the chorus will be by Joseph Herbert; incidental music by Frank Tours.

IMPERIAL STOCK CLOSES

CHICAGO, Ill., May 8.—The Imperial Theatre Stock Company brought its season to a close Saturday night, but the playhouse will remain open until June 3, playing road shows. The first of these traveling attractions will be "The Unloved Wife." "Bringing Up Father," "Buddies," and "Parlor, Bed Room and Bath," will finish up the season for the Imperial.

The resident stock company at the Victoria Theatre will continue until weather conditions become unbearable. Business at the Victoria has been exceptionally good and the management of the house are under the impression that the house can remain open throughout most of the Summer.

$11,000 FOR MISS COGHLAN

The net proceeds of the benefit which the theatrical managers tendered to Miss Rose Coghlan recently netted $11,000. The exact sum could not be announced before this due to the fact that all the money from programme sales and advertisements was not in hand.

Miss Coghlan is now at the Madison Sanitarium at No. 41 East Seventy-eight street, where she is reported to be rapidly recovering from her breakdown. A trust company will be formed to handle the funds and in the meantime $50, or $75 per week will be sent to her from the Sam H. Harris offices.

NEW BAYARD VEILLER PLAY

Bayard Veiller, whose mystery play, "The Thirteenth Chair," produced a number of years ago, and which scored a hit of great proportions, has written a new one, the first since his big success.

The new play is called "The Divine Crook," and is a melodrama in four acts and for which A. H. Woods, who is to make the production, has engaged Florence Reed for the stellar role.

"TEMPORARY HUSBAND" OPENS

"Her Temporary Husband," opened in Stamford, Conn., last night. The cast includes: Tullulah Bankhead, Aileen Poe, George Drury Hart, Mitchell Harris, Thomas A. Braidon, Harry R. Allen and Charles Hanna. The piece which was written by Edward Paulton, was staged by Oscar Eagle.

"BILLETED" CAST COMPLETE

The cast for "Billeted," which is soon to be produced includes: Lois Bolton, Selena Royal, Kate Mayhew, Sallie Williams, Mary Hughes, Lumsden Hare, H. Langdon Bruce, Harold Vizard and Marshall Vincent.

"NIGHTCAP" PRICES CUT

CHICAGO, Ill., May 8.—Prices for "The Nightcap" were reduced 50 cents for the remaining performances last week. Heretofore the prices had been $2 top.

BENNETT PLAY OF NEWSPAPER LIFE AT THE GARRICK

"WHAT THE PUBLIC WANTS," a comedy in four acts, by Arnold Bennett, presented by the Theatre Guild at the Garrick Theatre on Monday night, May 1, 1922.

CAST

Sir Charles Worgan .....Charles Dalton
Saul Kendrick .....Malcolm Dunn
Francis Worgan .....Claude King
Page Boy .....Francis Sadtler
Simon Macquoid .....Stanley Howlett
Emily Vernon .....Margaret Wycherly
Holt St. John .....Louis Calvert
Mrs. Cleland (Henrietta Blackwood)
Jane Wheatley
Samuel Cleland .....William A. Evans
Mrs. Downes .....Emily Fitzroy
Annie Worgan.....Shirley King
John Worgan .....Moffat Johnston
Mrs. Worgan .....Marietta Hyde
James Brindley .....Harry Ashford

With "What the Public Wants," the Theatre Guild is bringing its successful season to a close. The play, by Arnold Bennett is a story of English newspaper life and deals with the experiences of Sir Charles Worgan, an Englishman from the Five Towns, who has come to London and been unusually successful as a newspaper publisher. During his business career in the city he has acquired forty publications, ranging from sporting weeklies to religious papers.

Practically all of them are successful, although the sporting and scandal sheets make more money for the company than the religious numbers.

Over forty years of age, Worgan has devoted all of his time and efforts toward the furthering of his newspaper business and has had no time for love affairs. By chance, however, he meets an actress, and falls in love with her. This starts his troubles, for she has ideas and does not agree with him in the printing of "what the public wants." They become engaged, and on a visit to his home, she discovers that he is to publish a story dealing with an old scandal which reflects upon one of the neighbors. The actress prevails upon him to eliminate this, but their troubles over the matter continue and she ends the engagement.

Like everything it does, this latest production of the Guild is well done. The production is good and the acting, for the most part is fine. Charles Dalton, in the part of the newspaper publisher, is splendid. His portrayal of the man's unalterable belief in the stupidity of his readers is as clear cut as a cameo. Louis Calvert, admirable actor, that he is, has a part which he handles perfectly. Margaret Wycherly, who has the rôle of the heroine, is agreeable and her acting is up to her usual standard of excellence.

There is little of human emotion in the play of Bennett. He deals with the problem of right and wrong, and the play is devoted almost entirely to the business scenes of the daily operation of a big publishing plant, and little of the finer or softer emotions which the publisher may feel are displayed.

His continual success convinces him that he is right. Honors continue to come to him. He makes a big contribution to Oxford University and he is made a D. C. L., just at the time when the woman whom he loves comes into the office to tell him that she can not marry him.

His brother, who has acted in the capacity of dramatic critic of one of his publications, decides to leave and he too tells the editor of his shortcomings, but all to no avail. He believes himself right and declares that he will continue to give the public "what it wants."

SHUBERTS TO DO "GRASS ORPHAN"

Robert T. Haines, who is at present appearing with Marjorie Rambeau, in "The Goldfish," has written a play entitled "The Grass Orphan."

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Cressy & Dayne—Meehan's Dogs—Bessie Clayton & Revue—W. C. Field's "Golf"—Powers & Wallace—Ruth Roye—Gus Edward's Revue—Claude Golden.

Riverside—Mr. & Mrs. Gordon Wilde—Jack Joyce—Bobby Pandour—Herschel, Henlere—Santors & Hayes Revue—Harriet Rempel & Co.

81st Street Theatre—Gallagher & Shean—Brown & Weston—Emmet-Ryan & Co.—Charles Harrison & Co.—Ethel Hopkins—Frank J. Sidney & Co.

Royal—Dancing Dorans—Haig & Lavere—Ida Mae Chadwick—McCoy & Walton—Alice Brady—Signor Briscoe—Bevan & Flint—Seed & Austin.

Hamilton—Willie Rolls—Robinson & Pierce—Charles Murray—Franklin, Charles & Co.—Gallagher & Shean—Valda & Co.

Broadway—Lillian Van Kovaks—Kenny & Hollis—Bert Baker & Co.—U. S. Band—Victoria & Dupree.

Coliseum (First Half)—Lowry & Prince—Princess Wahletka—Walters & Walters—Jean Granese. (Second Half)—Page, Hack & Mack—Frances Arms—Imhoff, Conn & Corinne—Joe Browning—Princess Wahletka.

Franklin (First Half)—Bailey & Cowan—Page, Hack & Mack. (Second Half)—Magic Kettle—Al Herman.

Fordham (First Half)—The Stanleys—Frances Arms—Imhoff, Conn & Corinne—Foley & Latour. (Second Half)—The Skatels—Lowry & Prince—Walters & Walters—Eight Blue Devils.

Jefferson (First Half)—Magic Kettle—Welch & Norton—Harry Langdon & Co.—Pressler & Klaiss. (Second Half)—Bailey & Cowan—Morris & Shaw—Eight Blue Devils.

Regent (First Half)—Brown & Newman—Indoor Sports—Dunham & O'Malley. (Second Half)—Walsh & Austin—Jean Granese & Co.

BROOKLYN

Orpheum—Lucas & Inez—McFarlane & Palace—Norton & Nicholson—Bessie Browning—Creole Fashion Plate—Tom Wise & Co.—Seven Bracks.

Bushwick—Van Cello & Mary—Williams & Taylor—Fashions de Vogue—Chic Sale—Howard & Clark—Elinore & Williams—Wm. Rock & Girls—Lewis & Dody.

Far Rockaway (Second Half)—The Stanleys—Foley & La Tour—Harry Langdon & Co.—George Jessel.

Flatbush—Healy & Cross—Blossom Seeley.

BUFFALO

Shea's—Dancing McDonalds—Murray & Oakland—Victor Moore & Co.—Yvette Rugel—Williams & Wolfus.

BALTIMORE

Maryland—Dotson—Sylvia Clark—Quixey Four—Sansone & Delilah—Beaumont Sisters—Hope Eden.

BOSTON

Keith's—Reck & Rector—Harry & Grace Ellsworth—Harry Conley & Co.—Harry Jolson—Venita Gould—Bushman & Bayne—Jim McWilliams—Donegan & Allen.

CLEVELAND

Keith's—La Dora & Beekman—Clark & Bergman—Morris & Campbell—"Marry Me"—Jack Donahue.

105th Street—Foxworth & Francis—Harry Holman Co.—George Jessel—Peggy Bremen & Bro.—Patricola—Arnaut Brothers.

DETROIT

Temple—Kitty Doner & Co.—Jack Ingliss—Anderson & Yvel—Homer Romaine.

LOWELL

Keith's—Choy Ling Foo Troupe—Dewey & Rogers—Cross & Santors—Lew & Paul Murdock—Wilton Sisters—Mullen & Francis.

MONTREAL

Princess—The Veronicas—Crafts & Haley—Tracey & McBride—The Les Grohs—Ona Munson & Co.—Whiting & Burt—Johnson & Baker.

PITTSBURGH

Davis—Ryan, Weber & Ryan—Novelty Clintons—Yorke & King—Rae Samuels—Leavitt & Lockwood—The Show Off—Kaufman Bros.

PHILADELPHIA

Keith's—Jack Hanley—Vincent O'Donnell—Julian Eltinge—Florence Nash—Rice & Werner—De Voe & Hosford—Dooley & Sales—Willie Hale & Bro.

PORTLAND

Keith's—Ruth Budd—Wanzer & Palmer—Gordon & Rica—DuFor Boys—Fisher & Hurst—Vokes & Don.

ROCHESTER

Temple—Miss Ioleen—The Gellis—Sallie Fisher & Co.—Sully & Thomas—Chas. Keating—Bob Hall—Jones & Jones.

SYRACUSE

Keith's—Ten Araki Japs—Henry & Moore—Kane & Herman—Dress Rehearsal—Vivian Segal—Will Mahoney—Van Horn & Inez.

TORONTO

Shea's—Elsa Ryan & Co.—Flannigan & Morrison—Martha Pryor—Eva Shirley & Band—Eddie Ross—Dreams.

Hippodrome—Hanlon & Clifton—Jessie Reed—Val Harris & Co.—Tom Brown's Melody Land—Fisher & Gilmore.

WASHINGTON

Keith's—Bud Snyder & Blutch—Russell & Devitt—Aileen Stanley—Mr. & Mrs. J. Barry—Dillon & Parker—Davis & Darnell—Van & Schenck—Wilfred Clarke & Co.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Singer's Midgets—Kellam & O'Dare—Ward Bros.—Rockwell & Fox—Pedestrianism—Four Casting Mellos.

State Lake—Four Marx Bros.—Wm. Gaxton—Cameron Sisters—Leo Beers—Weston's Models—Libonati.

DENVER

Orpheum—Adelaide & Hughes—Van Hoven—Laura Pierpont—Espe & Dutton—Rita Gould—Norris' Animals—Rinaldo Bros.—McCormack & Wallace.

KANSAS CITY

Main Street—Cliff Nazzaro—Nat. Nazzaro—Ruby Norton—Four Ortons—Oliver & Olp—Bill Genevieve & Walter.

LOS ANGELES

Orpheum—Van & Corbett—Dainty Marie—Travers & Douglas—Silvers & Duval—Lynn & Smythe—Princess Jue Quon Tai—Fenton & Fields—Wm. Seabury.

Hill Street—Hal Skelly—Three Melvins—Boyce, Combe—Jean Middleton—Crane, Wilbur & Co.—Joe Bennett—Alexander Patty.

MILWAUKEE

Palace—Felix Adler—Innis Bros.—Ben Bernie—Flirtation—Flanders & Butler—Lang & Vernot.

MINNEAPOLIS

Hennepin—Ollie Young & April—Bert Kenny—Hartley & Patterson—Ray & Emma Dean—The Storm—Ann Gray—Miller & Mack.

OAKLAND

Orpheum—Dave Schooler—Frank Wilcox—Higgins & Bates—Doyle & Cavanaugh—Jimmy Lucas—Wonder Girl—Emerson & Baldwin.

PORTLAND

Orpheum—Trixie Friganza—Marga Waldron—Edith Clifford—Harry Lavail & Sister—Hall & Dexter—Four Camerons—Merle's Cockatoos.

SEATTLE

Orpheum—Harry Carroll Revue—Jimmy Savo—Zelaya—Fern & Marie—Mason & Shaw—Luster Bros.—Bert & F. Mayo.

SAN FRANCISCO

Orpheum—Sheila Terry—Wright Dancers—Barclay & Chain—Olcott & Ann—Rubin & Hall—Frank Wilson—Modern Cocktail.

Golden Gate—Five Minstrel Monarchs—Ned Norworth—Sandy Shaw—Janis & Chaplow—Henry B. Walthall & Co.

ST. LOUIS

Orpheum—Leo Carrilo—Edith Clasper—Gordon & Ford—Garcinetti Bros.

SACRAMENTO AND FRESNO

Orpheum—Josephine Victor—Doris Humphrey—Alan Rogers—Fred Hughes—Dezo Retter—Kluting's Animals—Bert Howard.

SHUBERT CIRCUIT
Week of May 8, 1922

DETROIT

Opera House—Smith & Dale—Bobby Higgins—W. E. Ritchie—Aerial Butters—Paul, Levan & Miller—Mahoney & Cecil—Jones & Greenlee.

PHILADELPHIA

Chestnut Street Opera House—Mail in Philly—James & Edith—Herman Briscoe—Jack Merlin—Kimberly & Page—Brendal & Bert.

BOSTON

Majestic—Whirl of New York.

F. F. PROCTOR
Week of May 8, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Billy Glason—Runaway Four—Will Rock Co.—Flo & Ollie Walters—Mack & Holly. (Second Half)—Sig Franz Troupe—Haig & Levere—Dooley & Sale—Hans Roberts Co.—Howard & Clark.

125th St. (First Half)—Maggie Kettle—Hans Roberts Co.—Graff Trio—Jack Wilson Trio—Maureen Englin—Bernard & Meyers. (Second Half)—Fargo & White—Lewis & Dody—J. J. Clifford—Dixie Hamilton—Lorimer & Hudson—Harriet Rempel Co.

58th St. (First Half)—Loney Haskell—Leonard & Willard—J. C. Morton Co.—J. & E. Mitchell—Claire & Atwood—F. & B. Russell. (Second Half)—Coogan & Casey—Knox Wilson Co.—Jean Bernard—Nola St. Clair Co.—Eddie Carr Co.

23rd St. (First Half)—Joko Emmett Co.—McCoy & Walton—Howard & Atkins—Lewis & Dody—Goldie & Ward. (Second Half)—R. & A. Boylan—Devoy & Dayton—Jos. K. Watson—Jack Hedley Trio.

ALBANY

(First Half)—Vokes & Don—Robinson & Pierce—Billy Watson Co.—Patricola—Four Readings. (Second Half)—Hanlon & Clifton—Marie Dor—Greenlee & Drayton—Hedegus Sisters—Powers & Wallace—Royal Gascoynes.

ELIZABETH

(First Half)—Halkings—Wild & Sidelia—William Sisters—Wainrights—Margaret Young—Martells. (Second Half)—Frank Markley—McLaughlin & Evans—McFarland & Palace.

MT. VERNON

(First Half)—Lorimer & Hudson—Barrett & Duneen—Vincent O'Donal—Moss & Frye—Corinne & Himber—Frankie Heath. (Second Half)—Wells, Virginia & West—Lillie Kovas—Dorothy Sadler—Stella Mayhew—Yaphankers—Jas. & Etta Mitchell—Fanny Brice.

NEWARK

(First Half)—Dooley & Sale—Lillie Kovacs—Howard & Clark—Rose & Arthur Boylan. (Second Half)—Al Striker—Redmond & Wells—Springtime—B. Hilliam—Wyett & Wynn.

SCHENECTADY

(First Half)—The Heynoffs—Pisano & Bingham—Hanson & Burton Sisters—Peron & Oliver—Glenn & Jenkins—Clemens, Belling Co. (Second Half)—Johnson Dove—Ormsbee & Remig—Brown & Barrows—Wm. Ebs—Ona Munson Co.

TROY

(First Half)—Hanlon & Clifton—Powers & Wallace—Hedegus Sisters—Bobby Folsom—Royal Gascoynes. (Second Half)—Vokes & Don—Robinson & Pierce—Billy Watson Co.—Patricola—Four Readings.

YONKERS

(First Half)—Coogan & Casey—Fred Bowers' Revue—Harry Zup Welch Co.—Norman Powers' Band—Leon & Daws. (Second Half)—Billy Glason—Hurts & O'Donnell—F. & M. Stanley.

B. F. KEITH VAUD. EXCHANGE
Week of May 1, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Haig & Levere—Jack Hedley Trio—Mrs. Eva Fay—Tom & Dolly Ward—Maker & Redford. (Second Half)—Great Johnson—McCoy & Walton—Corinne & Himber—Stevens & Towel.

Henderson's (First Half)—Frank & B. Russell—Colwyn & Jaxon—Seven Honey Boys—Joe Browning—The Skatells. (Second Half)—Taise & Kiki—Castleton & Mack—Rice & Werner—Morris & Shaw—Fred Bowers Co.

ALLENTOWN

(First Half)—Paul Nolan Co.—Shaw & Carroll—Donegan & Allen—Jack Clifford Co.—Coradini's Animals. (Second Half)—Larson & Noble—Bobby Barry Co.—Flo Lewis Co.—Frank Sabine Co.—Walter Manthoy Co.

AMSTERDAM

(First Half)—Ladora & Beckman—Sampson & Remig—Wm. Ebbs—Morgan & Binder—Gilfoyle & Lang. (Second Half)—Mang & Snyder—Bobby Folsom—Hanson & Burton Sisters—Glenn & Jenkins—Clemons, Belling Co.

BOSTON

Boston—Wilson Aubrey Trio—Denny & Barry—Owen McGiveney—Creedon & Davis—Pearson, Newport & Pearson.

Scollay Square—Peita Granados Co.—Ulis & Lee—Loughlin & West—Gene Green—Wm. Brack Co.

Washington St.—Louise & Mitchell—Story & Clark—Rucker & Winifred—Fields & Fink—Flashes.

BROWNSVILLE

Jack Grgeory Co.—Kelso & Lee—Jarrow—Ethel Parker Co.

BINGHAMTON

(First Half)—Gardner's Maniacs—Ackland & Mae—Ona Munson Co.—Burton & Shea—Joe Laurie, Jr.—Three Victors. (Second Half)—Restivo—Connell & Lorean—Blackstone—George Yeoman—Liletta Co.

BROCKTON

(First Half)—Marco & Louise—Lew Wilson—Devoe & Hosford—Scanlon, Denno Bros. & Scanlon. (Second Half)—Keane & Williams—Frank Gaby—Golden Gate Trio.

CLARKSBURG

(First Half)—Jack Gregory Troupe—Hickey & Hart—Ruth Davis—Robin Adair Co. (Second Half)—Ovando Sisters—Villani Bros.—Dunham & O'Malley—Dress Rehearsal.

CHESTER

(First Half)—Al Libby—Baxley & Porter—Howard & Lewis—Geo. Reed Co. (Second Half)—Lizette & Rooney—The Awkward Age—Shawkey, Roth & Witt—McDermott & Cox.

EASTON

(First Half)—Larson & Noble—Bobby Barry Co.—Flo, Lewis & Co.—Frank Sabine Co.—Walter Mantey Co. (Second Half)—Paul Nolan Co.—Shea & Caroll—Donegan & Allen—Jack Clifford Co.—Corradini's Animals.

ELMIRA

(First Half)—Black & Lynn—Manning & Lee—Casey & Warren—Billy Sharp's Revue. (Second Half)—Three Victors—Mary Warren—Joe Laurie, Jr.—Gladys Delmar Boys.

FALL RIVER

(First Half)—Rogers & Donnelly—Dillon & Parker—Frosini—The Rickards. (Second Half)—Marco & Louise—H. & G. Ellsworth—Lardy Comer—Tuscano Bros.

FITCHBURG

(First Half)—The Angers—Johnny Dove—Keane & Williams—C. & M. Dunbar—Wheeler Trio. (Second Half)—Laurie, DeVine Co.—Rogers & Donnelly—Maur, Earl Co.—Morrissey & Young.

GLOVERSVILLE

(Second Half)—Lutes Bros.—Morgan & Binder—Prince & Belle—Casey & Warren—Arthur Millar Girls.

HARRISBURG

(First Half)—Carson & Kane—Oliver & Nerret—Sylvester Family—Harry Breen—Van & Belle. (Second Half)—Frank J. Sidney Co.—Maurice Diamond Co.—Burt & Rosedale—Gypsy Songsters.

HAZELTON

(First Half)—Murray & Irwin—Gail, Wendell—Melofuns—Dawson Sisters & Co. (Second Half)—Mankin—Bert & L. Walton—Polly & Oz.

ITHACA

(Second Half)—Roy & Arthur—Ackland & Mae—Manning & Lee—Clifton & DeRex—Billy Sharp's Revue.

JOHNSTOWN-PITTSBURG

Wilson & Howard—Talbot & Myers—Lew Welsh—Blue, Cloud & Big Thunder—Earl Cavanaugh Co.

JERSEY CITY.

(First Half)—Bernard & Barry—Devoy & Dayton—Jos. K. Watson—Springtime—F. & M. Stanley. (Second Half)—White Sisters—Faber & Burnett—Magic Kettle—Geo. & Rae Perry—Billy Bouncer's Circus.

KINGSTON

(First Half)—McCarton & Marone—Singer Girls—Prince & Belle—Sampson & Douglas—Lockhart & Laddie. (Second Half)—The Cromwells—Lee & Bennett—Manuel Romaine Trio—Ketch & Wilma—Bally Hoo Trio.

LANCASTER

(First Half)—Cook & Sylvia—Ceceille Weston—Pierce & Ryan—Leona Hall's Revue. (Second Half)—Annette—Tabor & Green—Bowers, Walters & Croker.

LYNN

(First Half)—Maur, Earl Co.—H. & G. Ellsworth—The Sharocks—Frank Dobson Co. (Second Half)—Three Lorens—Frosini—Dillon & Parker—Berrick & Hart.

LEWISTON

(First Half)—Laurie DeVine Co.—Chas. & Ina McAvoy—Stephens & Hollister—Larry Comer—Montambo & Nap. (Second Half)—Thelma De-Roma—Hazzard & Cakes—James Morrison Co.—Wilson & Noar—Daley & Thomas.

LAWRENCE

(First Half)—Cleo Gascogne—Chas. Harrison Co.—Morrissey & Young—Golden Gate Trio. (Second Half)—Montambo & Nap—Lew Wilson—Chas. & M. Dunbar—Scanlon, Denno Bros. & Scanlon.

MIDDLETOWN

(First Half)—Bob & Tip—Manuel Romaine Trio—Bally Hoo Trio—Lee & Bennett—Blackstone—Norwood & Hall—Weston & Marion. (Second Half)—Marveile & Fay—Singer Girls—Rivoli—Cass & Mayne—Sampson & Douglas—Herbert Lloyd Co.

MCKEESPORT

Russell's Minstrels—Burke & Eilette—Ruth Davis—Pietro—White Bros.

MORRISTOWN

The Stenards—Pierce & Ryan—Gray & Leon—Local.

MANCHESTER

(First Half)—Gross & Santore—Ruby Royce—Kernan, Cripps Co.—Frank Gaby—Herrick & Hart. (Second Half)—The Rickards—Cleo, Gascoigne—Kernan, Cripps Co.—De Voe & Hosford—Wheeler Trio.

MONTREAL

Lew & Paul Murdock—Mullen & Francis—Fisher & Gilmore—Fisher & Hurst—Brown's Melodyland—Kitaros.

NEW LONDON

(First Half)—Autumn Trio—Jack Joyce—Billy Kelly Co.—Claude Marion—Four Bell Hops. (Second Half)—Brent Hayes—Kirby, Quinn & Anger—McIntyre & Holcomb—Uyeda Japs.

NEW BRITAIN

(First Half)—Mykoff & Vanity—Officer Hyman—American Comedy Four—Helen Clark Trio. (Second Half)—Jean & Jacques—Emmett & McClain—Johnny Keene—Pieriot & Scofield.

NO. ADAMS

(Second Half)—John & Nellie Olms—Jessie Millar—Mykoff & Vanity—American Four—May Miller Co.

NORWICH

(First Half)—Jean & Jacques—Three Mason Sisters—John McCowan—Telephone Tangle. (Second Half)—Autumn Trio—Callan & Mathews—Jack Joyce—Claude Manon—Four Bell Hops.

NEW BEDFORD

(Second Half)—Ruby Royce—Hazel Crosby—The Sharrocks—Frank Dobson Sirens.

PHILADELPHIA

Wm. Penn (First Half)—Lazette & Rooney—The Awkward Age—Sharke, Roth & Witt—McDermott & Cox. (Second Half)—Al Libby—Baxley & Porter—Howard & Lewis—Geo. Reed Co.

Keystone—Barto & Melva—Caits Bros.—Holmes & LeVere—Bert Walton—Seven Little Sweethearts.

PATERSON

(First Half)—Five Musical McLarne—Shaw & Lee—Dave Johnson—Burke & Burke. (Second Half)—Anna Francis—J. C. Morton Co.—Green & Burnett—Leonard & Willard.

PITTSBURG

The Lytells—The Preats—Webb & Webb—Pete Durley Trio—Violet & Lois—Arthur Devoy Co.—Wilbur, Held—Four Ballots.

PASSAIC

(First Half)—Adroit Bros.—Haney & Morgan—Rice & Werner—Morris & Shaw—Hope Sisters Co. (Second Half)—Martell & West—Three Harmony Hounds—Will Armstrong Co.—Hawthorne, Cook—Zaza & Adele Co.

(*Continued on page 25*)

VERSATILE ENTERTAINERS

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HUNGARIAN ROYAL VIOLIN VIRTUOSO

Who is Proclaimed by Press and Public as the Greatest Violin Genius of the Present Generation

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B. F. KEITH'S PALACE, NEW YORK, Week May 1

60 Weeks Solid Booking, beginning in June. 35 Weeks on Orpheum Circuit, followed by 25 Weeks B. F. Keith Circuit

BOOKED DIRECT

EMERSON ASSETS TO BE SOLD

The sale of the assets of the Emerson Phonograph Company is expected to take place this week at a public sale as a result of the meeting held Tuesday afternoon by the creditors of the company, which has been in the hands of receivers in equity since December, 1920. The meeting was held in the chambers of Federal Judge John C. Knox in the Woolworth Building, and was for the purpose of considering offers for the concern either in whole or part. If none of these numerous offers already received are taken up, as per court order, the assets of the Emerson will be sold at a public sale through United States Auctioneer Jacob Scholer, and Thomas H. Matter, Jr., one of the receivers.

It is rumored that a well-known corporation as well as others have been considering buying the Emerson concern, but would rather do so at a public sale, where they will have the privilege of buying just what they want, whereas at a private sale they would have to purchase many things they do not want.

In the meantime Emerson Records, one of the concern's products, have not been moving or any advance list sent out. To all appearances the disk, which sells at 75 cents, is a record that the firm will not continue to manufacture. The concern's Regal Record, which retails for 55 cents, has been doing fairly well, and the advance list for June contains but seven records, three of which are popular dance numbers.

NEW NEEDLE INVENTED

A metal needle for phonographs has been devised that is said to produce a clearer tone and damage the record less than the solid needle now in use. This new needle is a steel tube with the point fashioned similar to a pen point. Using it with the flat side down gives as soft a tone as when a fibre needle is used, while using it with the edge of the point down makes the tone louder.

ROLLS AND RECORDS

LANG WITH MEL-O-DEE

Henry Lang, formerly pianist of Paul Whiteman's Palais Royal Orchestra and now with Paul Beise's Orchestra, has been signed by the Mel-O-Dee music company as an exclusive artist. He returned this week after a long run in Chicago with Beise and will open shortly with the same orchestra in Atlantic City.

Frederick Sunderman, general manager of the Mel-O-Dee roll company left Monday for a trip to the West on business. He is expected back at the end of the week.

RECORD MAKER WRITES SONG

Vaughn De Leath, the popular Okeh Record artist, has written a new selection entitled "Say it By Radio," which she introduced at the recent radio show at the 27th Signal Corps Armory in Brooklyn. Miss De Leath, who is fast making a reputation as a composer, as well as a record artist, has just recorded for the Okeh another new song of her own composition, entitled "New Orleans," which will be out soon.

COLUMBIA SIGNS CANTOR

Eddie Cantor, star of "Make It Snappy," now at the Winter Garden, has been signed by the Columbia Graphophone Company as an exclusive artist. He made his first records last week and they are expected to be released by the Columbia in the June list.

BERGH OUT OF EMERSON CO.

Arthur Bergh, head of the recording department of the Emerson Phonograph Corporation, and his staff have severed their connection with the concern. Ben Baer, in charge of the Regal department, is also out of the concern.

EQUITY RECORD ON SALE

The twelve inch double faced "Actors' Equity All Star Cast" record of both comedy and vocal dance numbers put out by the Vocalion company for the benefit of the Equity's Fund, was on sale last Sunday at the Metropolitan Opera House where the Association's performance took place. The proceeds of all sales are being donated by the Vocalion company to the Equity fund.

One side of the disc contains comedy bits by well known comedians and the other side dance vocal numbers by comediennes and singers now appearing in Broadway shows. The record retails for $1.25.

FIRST WOMAN RECORDER

Ada Jones, who died last week at Rocky Mount, N. C., while on tour with her concert company was one of the most popular phonograph artists of her day, and the first woman to record successfully for the old Edison's North American Phonograph Company. Since that time she has made records continuously for many years for the Victor, Edison, Columbia, Okeh, Pathe, Vocalion and other companies. She was associated with Len Spencer, Billy Murray, Cal Stewart, Steve Porter and others, in the making of records, and commedienne qualities and voice always found a ready sale.

YERKES MAKING RECORDS

The Yerkes Happy Six Orchestra, Columbia record artists, who have been on an extended tour of the Eastern states with a concert company and dance orchestra, will close on May 20, in order to make a series of records for the Columbia as per contract. After recording, they will go on tour again, for six weeks.

BEN BAER WITH CAMEO

Ben Baer, formerly in charge of the Regal Record department of the Emerson Phonograph Corporation, is now with the Cameo Record Corporation as head of the sales department. Mr. Baer is generally credited with having originated the fifty cent record idea, and established the Regal Record at that price as well as the Regal dealers.

Another valuable Cameo Record staff acquisition is Harold Sanford, assistant to Victor Herbert, who is now musical director at the Cameo recording laboratories.

The Framingham factory in charge of George F. Fennell, the veteran record maker, is now pressing disks; the quantity increasing each week, and is working in conjunction with the Cameo's Bridgeport factory. The help used at the Framingham factory are all ex-soldiers some of whom have taken vocational training, while others are new at the work.

Edward N. Burns, president of the Cameo Record Corporation, left Friday for Mexico where he will spend a month on both business and pleasure.

OKEH SPECIALS RELEASED

The Okeh Record Company have released a new list of 'specials" containing six double-faced records. Two of the numbers, contralto with orchestra, are by Sophie Tucker, and two of the dance selections are by Vincent Lopez and his Pennsylvania Hotel Orchestra. The complete list follows: 4586, "Isle of Tangerine" (waltz) and "You and I" (fox-trot); 4587, "Waikiki," and "I Hear You Calling Me—Colombina" (fox-trots); 4588, "Alabamy Mammy," and "Can't Feel Jolly Bluess" (contralto with orchestra); 4589, "Lovesick Blues," and "Waikiki, I Hear You Calling Me" (tenor); 4590, "Pick Me Up and Lay Me Down in Dixieland," and "Jig Walk" (Sophie Tucker); 4591, "Kiss Me by Wireless" and "Teasin'" (fox-trots), by Lopez.

MARTY JACK

COLLINS AND PILLARD

"THE WISE GUY AND THE FOOL"

("Oh, Shut Your Business")

Thanks to Mr. J. H. Lubin and his associates, finishing out 40 weeks on the Loew time, next to closing on all bills. Returning to New York

(May 8-10)—Loew's Greeley Square **(May 11-14)—Loew's American, New York**

Broadway, Springfield, Mass., 18-21 **Emery, Providence, 22-24** **Orpheum, Boston, 25-27**

BOOKED SOLID NEXT SEASON

Personal Representative: ABE THALHEIMER

ONE NEW PLAY IN PHIL.

PHILADELPHIA, May 8.—But one new play opened here this week, all other legitimate attractions continuing as before.

"The Dream Maker" with William Gillette, is the new play, opening on Monday night at the Broad Street Theatre. "The Varying Shore," with Elsie Ferguson, left here on Saturday night after a run of three weeks. Three houses are dark, the Forrest, Lyric, and the Adelphi.

"Bombo," with Al Jolson, now in its fourth week at the Shubert Theatre, has had its engagement extended a second time, the demand of the public for seats still continuing. It was originally intended for only a three week run, but will play five.

At the Walnut Theatre, Robert Edeson and Hilda Spong in "Haunted" are in their second week. The play will close on Saturday, giving way to a return engagement of "Letty Pepper," with Charlotte Greenwood, opening on the 15th.

"Welcome, Stranger," the Aaron Hoffman success, is in the third week of its return engagement at the Garrick Theatre.

WOODS WINS IN APPEAL COURT

ALBANY, N. Y., May 8.—That John F. Gilchrist, Commissioner of Licenses in New York City, did not have the power to revoke the license of the A. H. Woods Theatrical Company for the Eltinge Theatre because of the presentation of the play, "The Demi-Virgin," was decided in the Court of Appeals here last week.

AT LIBERTY

FRANCIS X. HENNESSY

Irish Piper—Scotch Piper

Violinist (Musician), Irish Step and Scotch Highland Dancer—Play Parts—Vaudeville.—Would join Musical Act, Burlesque, Irish Comedian or Lady Singer. Partner (old-timer preferred).

AGENTS Keep My Address, Care Clipper

SUNDAY LAW UPHELD

CLEVELAND, May 8.—A jury of eight men and four women yesterday upheld Ohio's Sunday closing law, convicting three men on a charge of unlawfully conducting a moving picture show in Cleveland Heights Sunday, April 23.

Scores of interested spectators were present when the case was called at the first trial in a criminal case in the suburb.

Although presentation of the case occupied less than fifteen minutes, it took over an hour to select the jury and two hours' deliberation by counsel before a verdict was reached.

After Chief of Police W. G. Barrows and two policemen testified they saw a film called "Taking Chances" being exhibited in the Heights Theatre, Euclid boulevard and Coventry road, Law Director G. E. Hartshorn told the jury the case was a violation of Section 13049 of the general code which reads in part:

"Whoever, on Sunday, participates in or exhibits to the public, with or without charge for admittance, in a building, room, ground, garden or other place, a theatrical or dramatic performance, or an equestrian or circus performance of jugglers, acrobats, rope dancing or sparring exhibitions, variety show, negro minstrelsy, living statuary, ballooning, baseball playing in the forenoon, tenpins, or other game of similar kind—shall be fined not more than $100 or imprisoned in jail not more than six months or both."

Attorney W. C. Keough, counsel for the defence, argued that moving picture shows were not included by the words "theatrical performance." He traced the beginning of the drama and theatre, going back to performances in ancient Greek temples to show that a theatrical performance was understood to mean acting by living characters.

Police Judge David J. Miller ruled that moving picture shows were within the statute. He deferred sentence when Keough said he would file motions in arrest of judgment and for a new trial. Keough said he would also file notice of an appeal.

The defendants were Jacob Makoff and Lewis Israel, owners of the moving picture enterprise, and Abraham Opperman, picture machine operator.

The Yiddish Art Theatre

27TH ST. AND MADISON AVE., N. Y.

is available with complete modern stage equipment for Performances, Rehearsals, Concerts, Meetings, etc., during the summer season,

May 15 to August 15

APPLY AT THEATRE

PARK STAGE MOVED

The vaudeville stage in Starlight Amusement Park, at 177th Street and Tremont Avenue, the Bronx, has been moved from the position in front of the swimming pool to the lower level of the park. It is now in front of the clubhouse, which gives diners an opportunity to see the show. The Sensational de Phil and Mons. Charles are the features at the park this week.

"STARS OF TO-MORROW" IS NEW ACT

"Stars of To-Morrow" is a new act, produced and managed by Evelyn Delmar. The act was formerly known as Kenneth and the Kay Sisters. Karl Shaw joined the act several weeks ago. It will open at the U. S. Theatre, Hoboken.

"ROSE OF STAMBOUL" CLOSING

"The Rose of Stamboul," which is at present playing at the Century Theatre, will close its engagement at that house in about three weeks. The piece opened at the Century on March 7th, and although the business has been fair, the running expense of the show is costly, and it has been deemed advisable to close it for the Summer. It may be sent on tour next season.

TERRY AND TRAVIS WED

Arthur Terry, the monologist, was married last Wednesday, to Helen Travis, his new vaudeville partner, last seen in vaudeville with Joe Phillips, who is now with George Le Maire. The bridal couple are going to Terry's ranch in Canada for the Summer and will be seen in a new act together next season.

$1000.00 REWARD

will be paid for information leading to the whereabouts of

ALICE HOLBROOK

the ENGLISH PRIMA DONNA (cousin of the Barnatos of England), who played with Francis Wilson in the "English Daisy" and also appeared in the cast of "The Koreans" at the Herald Square Theatre, New York, a number of years ago. Address JAMES HEBRON, Room 211, 1493 Broadway, New York.

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From New York Pier 32 North River (At Canal Street) 6 P. M.

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WILL—Rawls & Von Kaufman—ELLA

MAY 15th MUSKEGON, MICH. T. C. Y. C.

COMMUNITY PLAYHOUSE OPENS

MERIDEN, Conn., May 8.—The Community Playhouse at this city has been opened by P. McMann. The theatre is playing five acts on a split week policy. Mr. McMann is also the owner of the Lyric Theatre, Oyster Bay, Long Island, and the Glen Theatre, at Glen Cove, L. I.

"GREATNESS" FOR CHICAGO

CHICAGO, Ill., May 8.—Zoe Akins names Chicago for an early Autumn showing of her new play "Greatness," with Jobyna Howland as its star. The new play will be staged here by Gilbert Miller, son of Henry Miller. Miss Howland last acted in this city in "The Gold Diggers."

LUNA PARK OPENS SATURDAY

Luna Park opens in a new blaze of glorious splendor at 6 P. M., Saturday, May 13, with a grand opening parade, headed by Mr. Arthur Pryor and his sixty musicians, followed by prancing horses, camels, mules, ponies, clowns, etc., the Luna Park policemen and firemen, ticket-takers, cashiers, circus performers, and all the various concessionaries and privilegees in the park. The parade will head towards Sea Gate swinging around Twenty-first street, up Surf avenue towards the new board walk and the Municipal baths. The park will open at 6.30 P. M. with all the buildings remodeled and repainted with the standard Luna colors, red and white.

Six of the highest priced circus acts have been engaged for the season, consisting of Dave Castello's White Arabian Stallions, which were such a success with the Wallace-Haggenbach Show, Moll Bros., the balancing perch act from the Ringling Bros. and Barnum & Bailey Show, the Daring Cromwells, the sensational aerial act from the Madison Square Garden this season, Van Camp's Trained Pigs, just having finished the Orpheum Circuit, Wm. Hill's Comedy Circus from the Colloseum, London, consisting of ponies, mules, dogs, monkeys, etc., Pearl's Mechanical Horse Riding Act.

Six new theatrical companies are now in rehearsal, to be produced Saturday, which consists of The Sheik's Harem, "Skia" (The perfect woman), Monkeyland, A Trip to China, Walter Beckwith's Moving Picture Lions, Charles Weir's Performing Tigers and Bears, and the greatest novelty of the age, Mr. E. F. Glavin's radio auto or ship, the radio controlled battleship that made such an enormous success at the New York Hippodrome this past season. Arthur Pryor has been signed up for the entire season, with his sixty musicians, and will play in the main bandstand and the golden rostrum each day at 4, 8.30 and 10 P. M. S. J. Reilly, with his twenty-four musicians, will play out in front of the park as the bally-hoo band. Silvestro Bruno has been engaged to furnish the orchestra for the ballroom with his Venetian Band.

Amongst the many changes and alterations in rides, games and shows, none has been so radical as the change in prices. Twenty-five cents was the admission charge to the park last year. This has been reduced to 10 cents. The Luna Amusement Company claims that it is the best 10 cent value on Coney Island, for this amount will furnish a free circus, free dancing, free shows, free rides, and Arthur Pryor's free band concerts in the finest amusement park in the world.

INTEREST IN STOCK REVIVES

PHILADELPHIA, May 8.—A big revival of interest in stock productions is being shown here, despite the fact that that style of entertainment was believed to have lost its big hold on the public. Two companies are appearing here at present and both are doing an excellent business. At the Cross Keys, Mae Desmond and her players are presenting "Buddies" and at the Broadway the Broadway Stock Co., headed by Edna Hibbard and Leon Gordon, are playing "Scandal." The Broadway is playing at a $1 top price at night and $0.75 in the afternoons while the Cross Keys is scaled at $0.75 top at nights and $0.50 at matinees.

PASSION PLAY OPEN

(*Continued from page 5*)

Lang to bear a cross weighing 150 pounds for fifteen minutes, in a bowed position, requiring the greatest physical strength and endurance. In the crucifixion scene he must remain fastened to the cross for twenty minutes, during which time his blood cannot circulate freely and he faces the risk of heart failure.

Since its first performance, in 1634, in fulfilment of a vow that it should be presented every ten years in commemoration of the escape of Oberammergau from the black plague, the play has been produced almost continuously at the close of each decade. The only exceptions occurred during the Seven Years War in the seventeenth century and following the close of the recent World War. Although 1920 was the year for the play, conditions in Germany and elsewhere were such that it was postponed to 1922.

HARRY JOE
MORRISEY AND YOUNG
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Comedians, Prima Donnas, Soubrettes, Singing Women, Trios, Quartettes, Producers, Chorus Girls, Etc.
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The best talent I can get for as little money as I can get them.
Principals and good looking and shapely chorus girls that can sing and dance. Long season.
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Week of May 15 and after, Orpheum Theatre, Paterson, N. J.

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formerly trust officer of the Liberty Trust and Savings Bank, and former deputy collector of Internal Revenue, Income Tax Section, and
HENRY L. CHATROOP
have this day become members of this firm, and that we shall continue the practice of law under the firm name and style of
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With offices on the fifth floor, 7 West Madison street, at the corner of State street, Chicago; telephone, State 9005.
Mr. Berezniak will, as heretofore, devote his attention mainly to matters pertaining to the legal affairs of the theatrical profession.
Mr. Dittus, assisted by Mr. Chatroop, will have charge of the firm's trial work in the state and federal courts, and
Mr. Malkes will devote his attention mainly to tax matters.
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DONALD E. MALKES
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MAY 1, 1922

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PITTSFIELD
(First Half)—Brent, Hayes—Callan & Mathews—Dublin Trio—McIntyre & Holcomb—Uyeda Japs. (Second Half)—Allan & Clark—Officer Hyman—Three Mason Sisters—Pisano & Bingham—Helen Clark Trio.

PITTSBURG-JOHNSTOWN
Grace Froins—Ahearn & Peterson—LeMaire & Hayes—Davies & Walker—Eleanor Pierce Co.

QUEBEC
Recks, Rector—Lexey & O'Connor—Sargent & Marvin—Patricks—Raymond & Geneva.

READING
(First Half)—Frank J. Sidney Co.—Burt & Rosedale—Maurice Diamond Co.—Bobbe & Nelson—Gypsy Songsters. (Second Half)—Carson & Kane—Oliver & Norrett—Sylvester Family—Harry Breen—Van & Belle.

SHENANDOAH
(First Half)—Mankin—Faden Trio—Polly & Oz. (Second Half)—Murray & Irwin—Gail, Wendell—Melodyland.

SUNBURY
(First Half)—Roy & Arthur—Mary Warren—Bert & L. Walton—Restivo. (Second Half)—Cook & Sylvia—Hilda LeRoy—Meban & Mack—Fayden Trio.

SYRACUSE
(First Half)—Mane & Snyder—Grenle & Drayton—Brown & Barrows—Springtime Classic—Clifton & DeRex—Lutz Bros. (Second Half)—LeVine & Walters—Perrone & Oliver—Gilfoyle, Lang—Bob Willis—Rolfes, Revettes.

SO. NORWALK
Barbette—Dunham & Williams—Billy Kelly Co.—Norwood & Hall—Whirlwind Four.

SARATOGA
Lew Cooper—Dublin Trio.

TORONTO
Craro, Mae & Crain—Anger & Packer—Adelaide Bell Co.—Langford & Frederick—Josie O'Meers.

WHEELING
(First Half)—Ovando Sisters—Villano Bros.—Dunham & O'Malley—Dress Rehearsal. (Second Half)—Hayataka Bros.—Hickey & Hart—Robyn, Adair Co.

W. HOBOKEN
(First Half)—Martell & West—McFarland & Palace—Chic Sales—McLaughlin & Evans—Whirlwind Four. (Second Half)—Adroit Bros.—Devine & Williams—Smith & Barker—Jack Wilson Co.—The Skatells.

POLI CIRCUIT
Week of May 8, 1922

BRIDGEPORT
Poli's (First Half)—Orville Stamm—Helen Moretti—Fridkin & Rhoda—Texas Comedy Four—Bill McCart—Olson & Johnson—Son, Dodger. (Second Half)—The Dorans—Harvey, DeVora Trio—Frank Monroe Co.—Doves—Donevan & Lee—Parisian Trio—Mumford & Stanley.
Plaza—Mack & Manus—Al & Mabel Joy—Lynn & Lockwood—Colonial Belles.

HARTFORD
Capitol (First Half)—Celina's Circus—Brooks & Morgan—Frank Monroe Co.—Carrie Bannon & Marr—Babe Barbour Co.—Donovan & Lee—Parisian Trio. (Second Half)—Ross & Mayne—Mellen & Reen—Helen Moretti—The Show Off—Olson & Johnson—Breen Family—Pressler & Klaiss.

NEW HAVEN
Bijou (First Half)—Lawton—Mumford & Stanley—Murray, Leslie Co.—McGrath & Deeds. (Second Half)—Mack & Manus—Reed & Sellman—Fridkin & Rhoda—Lynn & Lockwood.
Palace (First Half)—Mae Miller Co.—Memories—The Show Off—Harry Cooper—Paul Hill Co. (Second Half)—Orville, Stamm—El Cleve—Sheldon, Thomas & Babbs—Bill McCarty—Texas Comedy Four—Son, Dodger.

SCRANTON
Poli's (First Half)—Mme. Dravetta Co.—Jeanne LaCross—Kirk & Harris—Lloyd & Harris—Mabel Ford Co. (Second Half)—Cynko & Kyao—Burns & Loraine—Saxton & Farrel Co.—Evans & Wilson—Jungle Jazz.

SPRINGFIELD
Palace (First Half)—Three Weber Girls—Green & Lafell—Marion, Murray Co.—Oscar Lorraine—Choy Ling Foo Troupe. (Second Half)—Menetti & Sidelli—Stars of Yesterday—Hall & Shapiro—Bronson & Edwards.

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STEIN COSMETIC CO.
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NEW YORK
GUARANTEED

VAUDEVILLE BILLS
(Continued from page 21)

WILKES-BARRE
Poli's (First Half)—Cynko & Kyao—Burns & Lorraine—Saxton & Farrell—Evans & Wilson—Jungle Jazz. (Second Half)—Mme. Dravetta Co.—Jeanno LeCross—Kirk & Harris—Lloyd & Ward—Mabel Ford Co.

WATERBURY
Palace (First Half)—Ross & Mayne—Mellon & Renn—Fashion Plate Revue—El Cleve—Sheldon, Thomas & Babb—Pressler & Klass—Bronson & Edwards. (Second Half)—Melnotte Duo—Brooks & Morgan—Memories—Kids—Babe Barbour Co.—Harry Cooper—Paul Hill Co.

WORCESTER
Poli's (First Half)—Menetti & Sedelli—Harvey, DeVora Trio—Doves—Hall & Shapiro—Stars of Yesterday. (Second Half)—Three Weber Girls—Green & LaFell—Marion, Murray Co.—Oscar Lorraine—Choy Ling Foo Troupe.
Plaza (First Half)—The Dorans—DeFiore, Alb Co.—Reed & Sellman—Lambert & Fisch—Lovett's Concentration. (Second Half)—Lawton—Al & Mabel Joy—Murray, Leslie Co.—McGrath & Deeds—Colonial Belles.

W. V. M. A.

CHICAGO, ILL.
Kedzie Theatre (First Half)—Nelson's Patience—Princeton Five. (Second Half)—Bertran & Saxton—Neal McKinley—Amaranth Sisters.
American (Sunday)—Nelson's Patience—Renee, Robert's Revue. (First Half)—Lydell & Macy. (Second Half)—Three Buddies.
Lincoln Hippodrome (First Half)—Three Buddies—Eddie Foy & Family. (Second Half)—Dougal & Leary—Renee, Robert's Revue—McKay & Ardine.

ATCHISON, KAN.
Orpheum—Francis & Day—De Witt & Robinson—Earle & Mullen—Bert Lewis & Co.—Higgins & Bates.

CENTRALIA, ILL.
Grand Theatre (Second Half)—Claude, Austin—Twyman & Vincent—Sylvia, Loyal & Pards.

GRAND ISLAND, NEB.
Majestic (First Half)—Fairfield Four. (Second Half)—Ethel Mae Barker—Zig Zag Trio.

HASTINGS, NEB.
Empress—Ethel Mae Barker—Zig Zag Trio.

JOPLIN, MO.
Electric (First Half)—Rene & Florence—Hart & Francis. (Second Half)—George Hall.

KANSAS CITY, MO.
Globe (First Half)—Redmond & Leona—Hamel Sisters—Rogers & Gregory. (Second Half)—Rose, Kress Duo—Lyle & Virginia—Fascination.

LINCOLN, NEB.
Liberty (First Half)—Rose, Kress Duo—Lyle & Virginia—Fascination—Shriner & Fitzsimmons. (Second Half)—Sealo—Flanagan & Stapleton—Elliott & West.

MARSHALLTOWN, IOWA
Casino—Octavo—Elliott & Linkey—Belle, Claire & Francis.

FREEPORT
Lindo—Turner Bros.—Ulis & Clark.

NORFOLK, NEB.
New Grand (First Half)—Rose, Kress Duo—Lyle & Virginia—Fascination. (Second Half)—Ethel Mae Barker—Zig Zag Trio.

OMAHA, NEB.
Empress (First Half)—Fairfield Four—Elliott & West. (Second Half)—Margot, Francis & Partner—Scotty, Welsh & Madison Sisters—McCormick & Winchell—La Follette & Co.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Kinzo—Bobby Henshaw & Co.—Lewis & Norton—Lois Bennett & Phil Shepherd—Tim & Kitty O'Meara. (Second Half)—Jordan Girls—Grace Doro—Rubeville—Rooney & Norman.

RACINE, WIS.
Rialto Theatre (Sunday)—Brazilian Heiress. (Second Half)—Three Whirlwinds—Dancers De-Luxe.

ST. LOUIS, MO.
Hamilton's Skydome—Clayton & Clayton—Jimmy & Gladys Guilfoyle—Lew Wells—Gautier's Toy Shop.
Columbia Theatre (First Half)—Claude, Austin—Jimmy & Gladys Guilfoyle—Johnny Coulon—Neal, McKinley—Anderson Sisters. (Second Half)—Alden & Wright—Fisher & Smith—Ben Harrison—Bett's Seals.

ST. JOE, MO.
Electric—George Hall—De Witt & Robinson—Rene & Florence.

SOUTH BEND
Orpheum (First Half)—The Faynes—Dougal & Leary—Renee, Roberts' Revue—McKay & Ardine.

What Mr. Wynn, recognized Critic of Variety said in April 28th, 1922 issue
GORDON & DELMAR
Man and woman piano act. Have good voices and pleasing personalities. Both sing popular numbers, each song scoring individually. They close with two sure fire choruses. The bonus chorus could be eliminated as the act had already registered. On No. 2 a good act, and worthy of a better position.
P. S.—Mr. S. H. M. of Clipper take notice.

(Second Half)—Melroy Sisters—Eddie Foy & Family.

TULSA, OKLA.
Orpheum (First Half)—Jordan Girls—Grace Doro—Rubeville—Roney & Norman. (Second Half)—Kinzo—Bobby Henshaw & Co.—Lewis & Norton—Lois Bennett & Phil Shepherd—Tim & Kitty O'Meara.

TOPEKA, KAN.
Novelty (First Half)—Francis & Day—De Witt & Robinson—Earle & Mullen—Bert Lewis—Higgins & Bates. (Second Half)—Redmond & Leona—Hamel Sisters—Rogers & Gregory.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Les Silvas—Purcells & Ramsay—Marshall & Connors—Bent & Clare—Annabelle—Marie Stoddard—Kinney, Shelby & Co. (Second Half)—La Mont Trio—Rucker & Winifred—Dancing Shoes—Marie Stoddard—Kirksmith Sisters.
American (First Half)—Dura & Feeley—Ray & Helen Walzer—Fred Weber & Co.—Rucker & Winifred—Kirksmith Sisters—The McNaughtons—Haslam & Wilson—Le Van & De Vine. (Second Half)—Haney & Morgan—Cooper & Ricardo—Innocent Eve—De Pace—Douglas, Flint & Co.—Sinclair & Dixon.
National (First Half)—Hubert, Dyer & Co.—Choddy & Dot Jennings—Edna Dreon—Al Raymond. (Second Half)—Tyrell & Mack—Seymour & Yates—Jennings & Mazier—Morton, Jewell Troupe.
Orpheum (First Half)—Van & Emerson—Carney & Carr—Grey & Byron—Adrian—Specht's Orchestra. (Second Half)—Ruge & Rose—Lind & Treat—Geo. Stanley & Sister—Jim Reynolds—Specht's Orchestra.
Greeley Square (First Half)—Ruge & Rose—Lind & Treat—Barry & Layton—Eadie & Ramsden—Jim Reynolds—Downing & Lee Revue. (Second Half)—Van & Emerson—Marshall & Connors—Morgan & Gray—Vardon & Perry—Gibson & Price.
Delancey Street (First Half)—Fulton & Mack—Helene Davis—Newport, Stirk & Parker—Marriage vs. Divorce—Hughie Clark—Morton Jewell Troupe. (Second Half)—Toyland Follies—Carney & Carr—Mack & Lee—Nobody Home—Bent & Clare—De Lyons Duo.
Lincoln Square (First Half)—Gibson & Price—Bertie Kramer—Thos. P. Jackson & Co.—Vardon & Perry—Kane, Morey & Moore. (Second Half)—Les Silvas—Warman & Mack—Grey & Byron—Al Raymond—Creole Fashion Revue.
Victoria (First Half)—De Lyons Duo—Warman & Mack—Al Lester & Co.—Jennings & Mazier—Dancing Shoes. (Second Half)—Cliff, Bailey Duo—The McNaughtons—Le Van & De Vine—Trovato—Kenney, Shelby & Co.

BROOKLYN
Fulton (First Half)—Hector—Davis & Chadwick—Innocent Eve—Wilkins & Wilkins—Cliff, Bailey Duo. (Second Half)—Hubert, Dyer & Co.—Cortez & Ryan—Newport, Stirk & Co.—Choddy & Dot Jennings—Bits of Song and Dance.
Metropolitan (First Half)—Creole Fashion Revue—Trovato—Joe Fanton's Athletes. (Second Half)—Kane, Morey & Moore—Barry & Leyton—Al Lester & Co.—Adrian—Dancing Whirl.
Gates (First Half)—La Mont Trio—Mack & Lee—Geo. Stanley & Sister—Cooper & Ricardo—Dancing Whirl. (Second Half)—Fulton & Mack—Edna Dreon—Thos. P. Jackson & Co.—Chung Hwa Four—Annabelle.
Avenue B (First Half)—Equillo Bros.—Warner & Cole—Seymour & Yates—Bert Wilson—Bits of Song and Dance. (Second Half)—Bertie Kramer—Hyde's Orchestra—Amoros & Jeanette—Aerial De Groffs.
Palace (First Half)—Hyde's Orchestra—Amoros & Jeanette—Grace Ayres & Bro. (Second Half)—Reeves & Jesson—Hewitt & Wheeler—At the Party—Wilkins & Wilkins—Baggott & Sheldon.
Warwick (First Half)—Twelve to One—Boland & Knight—When We Grow Up—Sid Gold & Bro.—Three Kanazawa Boys. (Second Half)—Earl & Matthews—Grace Hayes—Haslam & Wilson—Marks & Wilson—Brace Ayres & Bro.

BOSTON
(First Half)—Binns & Grill—Stevens & Brunelle—Senna & Stevens—Wm. Weston & Co.—Friend & Downing—Lorraine Sisters. (Second Half)—Dawson, Lanigan & Covert—Gordon & Delmar—Senna & Weber—Bob Ferns & Co.—Smiling Billy Mason—Roof Garden Trio.

TORONTO
Prevost & Goelet—Willing & Jordan—Pearl, Abbott & Co.—Arthur Deagon—Jackson, Taylor Trio.

PROVIDENCE
(First Half)—Dawson, Lanigan & Covert—Gordon & Delmar—Senna & Weber—Bob Ferns & Co.—Smiling Billy Mason—Roof Garden Trio. (Second Half)—Binns & Grill—Stevens & Brunelle—Senna & Stevens—Wm. Weston & Co.—Friend & Downing—Lorraine Sisters.

MONTREAL
Kremka Bros.—Fiske & Fallon—Fox & Kelly—Maley & O'Brien—One, Two, Three.

WINDSOR
(First Half)—Billy Kinkaid—Barker & Dunn—Rilla, Willard & Co. (Second Half)—Wilbur & Girlie—Morton Bros.—Jimmy Lyons.

SPRINGFIELD
(First Half)—Cooper & Lacey—Marks & Wilson—State Room 19—Clayton & Lennie—Holland, Dockrill & Co. (Second Half)—De Pierre Trio—Paul & Georgia Hall—Schaeffer, Weymer & Carr—Collins & Pillard.

LONDON
(First Half)—Wilbur & Girlie—Morton Bros.—Jimmy Lyons. (Second Half)—Billy Kinkaid—Barker & Dunn—Rilla, Willard & Co.

OTTAWA
Harry Bentell—Yorke & Maybelle—Van & Carrie Avery—Holden & Heron—Kalaluhi's Hawaiians.

BUFFALO
Stanley & Elva—Harry & Kitty Sutton—Chas. Mack & Co.—Heath & Sperling—Edw. Stanisloff & Co.

BALTIMORE
Roma Duo—Chan Tock & Yen Wah—Quinn & Caverley—Page & Grey—Bovany Troupe.

WASHINGTON
Theodore Trio—Fletcher & Pasquale—Chapman & Ring—Roy La Pearl—Mabel Blondell Revue.

NEWARK
Little Pippifax & Co.—Fein & Tennyson—Nevins & Gordon—Frank Terry—Beatrice Morrel Five.

HOBOKEN
(First Half)—Three Bernard Sisters—Luckey & Harris—Yachting—Marston & Manley—Baggott & Sheldon. (Second Half)—Leonard—Telephone Tangle—Sid Gold & Bro.—Three Kanazawa Boys.

BIG PROFITS FOR PATHE

Pathe Exchange, Inc., reports net profits for the year ended February 25, 1922, of $328,483, as against $122,000 interest requirements on bonds outstanding as of that date.

The balance sheet shows total assets of $7,870,622, of which $4,368,045 were total current and working assets against current liabilities of $1,021,632. Net tangible assets (exclusive of good will and scenarios) are $5,307,066, or 348 per cent of the amount of bonds issued, and net current assets, $3,346,413.12 or 219 per cent of the bonds. At the present time the company has no bank loans outstanding, having anticipated or paid at maturity all bank accommodations.

HAYAKAWA FILES BIG SUIT

Los Angeles, Cal., May 8.—A suit for $92,000 has been brought against the R. C. Pictures Corporation, of which Rufus Cole is president, by Sessue Hayakawa, the motion picture actor, claiming breach of contract. An attachment against the Corporation's property was obtained by the actor last week.

The actor alleges that in July last he entered into a contract with the picture corporation for the production of six pictures for each of which he was to receive $20,000. He made two and received $40,000, but was discharged before the remainder were produced, he asserts.

DOYLE PRAISES ZANCIG ACT

Professor and Mrs. Zancig, formerly well known in vaudeville as mind-readers, are now giving private seances at their home in Asbury Park, New Jersey. Sir Arthur Conan Doyle, who has been giving a series of lectures in New York on spiritualism, tested the power of the Zancigs recently, and mailed Professor Zancig the following testimonial as a result:—

"I have tested Professor and Mrs. Zancig today (April 30th), and am quite assured that their remarkable performance, as I saw it, was due to psychic causes (thought transference) and not to trickery."

(*Signed*) Arthur Conan Doyle.

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At The N. V. A. Club

N. B.—Members of the Volunteer Supporting Cast will kindly watch the Club Bulletin Board for Rehearsal Call.

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EQUITY SHOW

(Continued from page 41)

ick Roland, assisted by George Leonard. The bluff king Harry is played by Ernest Glendinning, Irene Bordoni plays the role of Princess Margaret and Helen Mackellar plays Alice. So naturally was this scene played by the principals that one lost the impression of buried things usually received from Shakespeare.

Next came the second scene from the first act of "Richard III." Alexandra Carlisle spoke the introduction of the chorus. The playing of Walker Whiteside as the Duke of Gloster, and that of Florence Reed as Lady Anne brought to light the fact that in these two artists lies immeasureable ability in the portrayal of Shakespearian plays. Whiteside, it is known, played Shakespeare many years ago, but to the present generation, in New York at least, he is almost unknown, and sadly so. His acting is nothing short of supreme. Miss Reed, never before known as a student of Shakespeare, created a sensation in the role of Lady Anne. Others in this scene were: Edmund Breese, Robert T. Haines, Edmund Elton, Eleanor Gordon, Mabel Mortimer, Ellen Mortimer, Pearl Sindelar, Adrian Rosley, Howard McLennan, George MacQuarrie, Chas. Mussett, Robert E. O'Connor, Leslie Palmer, Stewart Robbins, John Saunders, Arthur Shaw, C. Nick Stark, Gus Weinberg, F. J. Woods, Geo. D. Winn, Edward Wonn, John Yorke, Carl Anthony, Lee Baker, Harry Bannister, Chas. Brandt, Chas. Canfield, Redfield Clarke, V. H. Collins, J. A. Curtis, Wallace Fortune, Joseph Geoghegan, Frederick Graham, Chas. Henderson, Walter Howe, Maurice La Vogne, and John Marston. This scene was staged by Robert McWade, assisted by Maurice La Vigne.

One of the outstanding features of the show was the wonderful scene from the third act of "Julius Caesar" in which William Farnum, as Marc Antony, makes a stirring prophecy over the body of Julius Caeser, depicted by Albert Bruning. The lighting of this scene was breath-takingly beautiful. Farnum made a remarkable picture as he delivered the heartfelt lines. It is unfortunate that he is so bound up with the motion pictures; he would be a credit to our speaking stage now. Nance O'Neil delivered the introduction of the chorus.

The incidental music for the Shakespearian scenes was especially composed and conducted by Frank Tours.

The next number was a fantasy called "Babes on Broadway" which was conceived and staged by Joseph Santley. It is one of the most beautifully done things imaginable, and Mr. Santley has certainly added a fine feather to his cap by his work. The number starts with a woodland scene in which the babes, played by Santley and Ivy Sawyers, are found looking for Broadway, and the succeeding scene, which is a tremendous number, since in its last phase brings out en masse chorus and principals "Marjolaine," "The Blue Kitten," "For Goodness' Sake," "Music Box Revue," "Tangerine" and "Good Morning, Dearie." The principals in this number are Irene Haisman, Maurice Hollands, Lillian Lorraine, Douglas Stevenson, Ethelind Terry, Vinton Freedley, Emma Haig, Richard Keane, Julia Sanderson, Frank Crumit, Oscar Shaw and Louis Groody.

The second part of the program brought out a host of stars in just one minute each, each was introduced by another star. Those who did the one-minute entertaining were: The Six Brown Brothers, Constance Binney, James Barton, Three Brox Sisters, Herbert Corthell, Duncan Sisters, Ray and Gordon Dooley, Harland Dixon, Lillian Fitzgerald, Gray & Young, Nan Halperin, Fred Hildebrand, John Henshaw, The Lockfords, Florence Moore, Elizabeth Murray, Andrew Mack, Rene Riano, Fred Stone, Charles Winninger and Solly Ward. Some of these people did not appear at the afternoon show. The stars who did the introducing—consisting of carrying a card out with the name of the turn—were George Arliss, Richard Barthelmess, Barney Bernard, Frank Craven, Joseph Cawthorne, Creighton Hale, Taylor Holmes, John E. Hazzard, Harry Kelly, James T. Powers, Ernest Truex, De Wolf Hopper, Raymond Hitchcock, Wallace Eddinger.

The next number, "Carnival of Dance," conceived and staged by Hassard Short was one of wonderful charm. Opening with a gypsy dance by Rose Rolanda, surrounded by a score of gypsies gorgeously costumed, it was brought to a climax by the Sixteen Sunshine Girls. Between the two was some exquisite dancing by Fokine and Fokina, Mlle. Marguerite and Frank Gill, Ruth Page and Chester Hale, Frances Grant and Ted Wing.

At least seventy-five of Broadway's leading men sang a new song written by Percival Knight and Gitz Rice called "Every Girl Has a Home in My Heart." The array of important actors in this chorus was just another example of the wonderful spirit of the show.

The finale number—"Equity Stars"—will ever remain in the minds of those who saw it as the most beautiful thing in the show. Its beauty was like that of tender songs, which bring tears of joy to the eyes and cause the heart to throb with surging desire to show appreciation.

The stage dark, with the exception of the central figure of Belle Story singing "The Equity Star." In a semi-circle can be dimly seen giant stars. Then, entering from the left, a myriad of lighted Equity stars, held aloft so as to give the impression of floating along, starts climbing a series of great stairways which seem interminable—almost reaching to the skies. The effect of this is simply marvellous. Then each of the giant Equity Stars light up, one by one, and show Mae Murray, Lillian Russell, Blanche Ring, Nora Bayes, Marjorie Rambeau, Elsie Ferguson, Jane Cowl, Doris Keane and sweet old Mrs. Thomas Whiffen.

"FIRST NIGHT" FOR BROADWAY

A new farce entitled "The First Night," has been written by Edgar J. McGregor and Samuel Ruskin Golding. The piece is now being cast and will go into rehearsal within the next week. It will play a Summer engagement at one of the Broadway theatres.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Show—Empire, Newark, 8-13.
Chuckles—Columbia, New York, May 1, (indefinite.
Follies of the Day—Miner's, Bronx, 8-13; Gayety, Boston, 15 (indefinite.)
Tit-for-Tat—Gayety, Boston, 8-13; Empire, Newark, 15-20.
Wine, Woman and Song—Casino, Brooklyn, 8-13.
Beauty Revue—Empire, Brooklyn, 8-13; Casino, Brooklyn, 15-20.

REDELSHEIMER BOOKINGS

Lou Redelsheimer booked the following for this week at the Gayety, Philadelphia: Frank "Rags" Murphy, Jack LaMont, Joe Lyons, Sadie Mahen, Lucille Arnold and Flo Witford. This cast goes to the Folly, Baltimore, next week. At the Trocadero are Howard McNabb, Dave Shafkin, Harry Kelly, Bonny Dale, Lida Eldridge and Gertrude Avery. At the Majestic, Wilkes Barre, are Lester Dorr, Mickey McCabe, Ray Young, Katherine Ross, Ruby Wallace and Goldie Moore.

FILMS REPLACE STOCK CO.

BALTIMORE, May 8.—The New Theatre, which for several weeks was devoted to stock, has changed its policy and motion pictures have taken its place. Prices have been cut to the old rate of a $0.25 top in the afternoons and $0.40 at night.

MARGIE ROSE IN STOCK

Margie Rose closed with Barney Gerard's "Girls de Looks" last week in Buffalo, and opened in stock in that city. She is at the Temple Theatre, under the direction of Nat Fields, where she is doing numbers and small parts.

SUMMER THEATRE OPENING

ASBURY PARK, N. J., May 8.—The St. James Theatre, at this city, owned by Walter Reid, will open for the Summer months on May 15. The house is devoted to motion pictures.

FLOSSIE EVERETT IN STOCK

Flossie Everett, is working in the new stock show at the Hopkinson, Brooklyn, this week. She was booked by Ike Weber.

GERARD SIGNS WILLIE COHAN

Barney Gerard, has signed Willie Cohan for one of his Units on the Shubert Circuit for next season. The contract was signed last Friday.

MYRTLE FRANKS SIGNS

Myrtle Franks signed a three years' contract with Dave Marion last week. Miss Franks was with Marion's show this season.

STOCK FOR THE STAR

Eddie Sullivan will open stock burlesque at the Star, Cleveland, Saturday.

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MINSKY BROS.' SHOW AT THE GARDEN IS CLEVER AND BRIGHT

Another corking good show was offered last week by the Minsky Brothers, at their National Winter Garden. There were several new lady principals in the cast. The show from both a comedy and musical standpoint was a success.

Louis Foreman and his orchestra had much to do with the manner in which the numbers went over. The Minskys have their stage settings like one would see with a Broadway show. The chorus worked nicely, and were on the jump in every number, they were well costumed, each and every one of the twenty-two girls did her share to help put the numbers over.

Harry Seymour, doing "Dutch" and Harry Bentley doing "Hebrew" handled the comedy and they worked like Trojans and had no trouble in putting the comedy scenes over. Jimmy Francis took care of the "straight" part in good form, while Billy Wainwright did the juvenile satisfactorily.

Lucile Rigers was in good voice and sang the prima donna role excellently. Clara Hendrix, a dandy "straight" woman was seen to an advantage in the bits and scenes. Sadie Banks took care of her numbers nicely, worked in the bits and did a specialty very well. Lucille Harrison put her numbers over is good style and did nicely in the scenes. Grace Tremont in the soubrette role handled the fast numbers.

After a corking fine overture and an opening chorus, a good comedy bit was staged by Seymour, Bentley and Francis.

The "sucker" bit was well done by Bentley, Seymour, Wainwright and Miss Banks.

The "insurance" bit was amusing as it was given by Seymour, Bentley, Francis, Wainwright, Grinnell and the Misses Harrison and Banks.

The "drinking" bit went over very well. It was offered by Seymour, Wainwright and Miss Hendrix. Miss Hendrix worked a fine piece of business of a "drunk."

The comedy quartette in one, by Bentley, Seymour, Francis and Wainwright was good. The boys worked up a number of laughs and at the finish sang naturally and harmonized prettily.

The "motion picture" scene was amusing as it was done by Francis, Wainwright, Grinnell and Miss Harrison. It was away from other scenes of this kind and proved very interesting.

Seymour, Francis and the Misses Hendrix and Tremont worked a bit in one, while the boys were making a change of stage settings for the next scene. They got by all right, although they stalled a bit too much.

In the "Cabaret" scene, specialties were offered. Miss Harrison sang "Broad Minded Broad" a character song and she put it over. Harry Bentley offered a parody and did it well. Miss Banks sang "Hello Prosperity" and went very nicely.

Miss Rogers in her specialty sang "Nellie's Blue Eyes" in seven different languages. She was a small sized riot, and stopped the show, as she has done each time we have seen her at this house.

Ben Grinnell did a character song of "Trilby" carrying out the characters and delivering excellently. His work was most creditable. Fi Fi closed the first part with an Hawaiian dancing specialty which she offered prettily.

The Minskys have a fine stock company that is capably handled, they have a dandy system and everything runs along very smoothly. The house itself is cozy and comfortable and was pretty well filled up last Friday afternoon. SID.

ZAUDERS MAKE-UP
LET US PROVE IT IS BEST.
118 W. 48th St., N. Y.

FIVE YEARS OPERA FOR CHICAGO

CHICAGO, Ill., May 8.—The Civic Opera Association announced this week that Chicago is assured of five years of opera. $524,780 has been placed into the fund by the present guarantors, according to Samuel Insull, president of the new opera organization.

"Unless some unforeseen difficulties arise," said Mr. Insull, "Chicago is assured of grand opera for the next five years."

Mr. Insull also stated to THE CLIPPER that the so-called permanent opera plan has become effective and that the legal steps for taking over the old Chicago Grand Opera Association have been taken.

The $524,780 guaranty is made up of $251,000 which was pledged before Mr. Insull became identified with the organization and the balance was pledged this Spring. Opera in Chicago will open early next Fall.

B'WAY DANCERS MUST QUIT AT 2

An order from Police Inspector Boland, was received last Saturday by precinct captains of his district, which embraces the Broadway section, which stated that the lid must be clamped down on dancing at 2 A. M. in the White Way restaurants, cabarets and dance halls, beginning on Monday.

Proprietors have been informed that they may serve food after that hour, but the dancing must stop at two o'clock.

CALIFORNIA TRIO RETURNS

The California Trio returned to New York Monday from Clarksburgh, W. Va., where they closed a two weeks' engagement for the Keith Circuit. They open on the Proctor Time next week.

OPEN AT MINSKY'S

Henny Fischer and Lillian Gay opened at Minsky Brothers National Winter Garden Monday. Miss Gay was away for a week on a vacation. Grace Tremont closed there last Saturday.

"RADIO GIRLS" WILLIAMS SHOW

Sim Williams will call his show the "Radio Girls" on the Columbia Circuit next season, unless he changes his mind between now and the next few weeks.

REDELSHEIMER BOOKINGS

Lou Redelsheimer booked Mabel McCloud at the Priscilla, Cleveland, to open next Monday. He also booked Joe Mack to open there May 22nd.

LEWIS LEAVES MAJESTIC

Sam Lewis, has resigned as manager of the Majestic, Jersey City. This house closed as a Columbia Circuit theatre for the season last Saturday.

BERG IS PRESS AGENT

Harold Berg has been engaged by I. H. Herk as press agent next season. Berg was agent for Barney Gerard's "Follies of the Day" this season.

SID GOLD ON LOEW TIME

Sid Gold, assisted by his brother Eddie at the piano will open on the Loew Time next week. Gold was with the "Golden Crooks" this season.

DOOLEY WITH BELASCO

Johnny Dooley will appear with Geraldine Farrar, in a new play in which David Belasco is to star the opera and screen star next Fall.

BURLESQUERS IN VAUDEVILLE

Jamie Coughlin and Nat Mortan are playing vaudeville this week. They open in stock at the Olympic next Monday.

McVICKER'S CLOSES

CHICAGO, Ill., May 8.—McVicker's—one of Chicago's ancient landmarks and perhaps the oldest playhouse in the country—has passed into the hands of wreckers, who started to destroy the theatre last Monday morning.

A new ornate vaudeville house will replace the famous old playhouse. The new theatre will cost $1,500,000 and will have a seating capacity of 3,000. It will be a modern structure in every respect and will be entirely devoted to the theatre. This is the fourth time a new theatre has arisen on the same site, the first having been erected in 1857 at a cost of $87,000. It was built by James McVicker after whom it was named. The first theatre contained 800 seats. McVicker's theatre was burned to the ground in 1891 during the playing of "Shenandoah," and was again party destroyed by fire a year later.

Last Sunday night the last vaudeville act to grace the boards at McVicker's (Wahl & Francis) passed into the wings and the orchestra proceeded to play "Auld Lang Syne," and the forty-seven year old curtain hit the stage with a thump.

The New McVicker's, which will be November, will be a palatial playhouse. Mulberry and gold will be the predominating colors. The present continuous sytem from 11 a. m. to 11 p. m. of vaudeville and pictures, will be maintained when the new house is ready for dedication. Smoking will be permitted on the mezzanine floor. No smoking was permitted in the old house. The theatre when completed will boast one of the biggest electric signs adorning any local theatre.

J. G. Burch, present manager of McVicker's, will oversee the building of the present theatre and will manage the new one when it is completed.

RIALTO TO KEEP OPEN

CHICAGO, Ill., May 8.—The Rialto Theatre will endeavor to weather the terrific Summer heat and announces that it will not shut its doors regardless of weather conditions, but will remain open the entire Summer. This week a movie star is headlining. Marguerite Marsh is doing the topping honors. She is offering a monologue in which she discloses personals of those who live in Hollywood.

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ORCHESTRA NEWS

CRESCENT ORCHESTRA RETURNS

The Original Crescent City Orchestra, Inc., of New York City, returned to the United States on May 1, after having completed a 27 weeks' tour of England and France. During its sojourn in England the organization filled a ten week engagement at the "Palais de Dance," London, five weeks at "Rector's," London, and two weeks at the "Palais de Dance," Birmingham. Crossing the channel, the orchestra played a ten week engagement at some of the leading dance halls and cabarets of the French capital.

Nicholas James, leader of the orchestra, said that jazz music has taken a great hold on the people in the larger cities of England and France.

The orchestra is composed of, Joe Candullo, violinist; Ted Sinclair, drummer; Edward Poggi, cornetist; Albert Savarese, saxophonist; Louis Savarese, trombone, and Nicholas James, pianist and leader.

PHILHARMONIC CONCERT

The Philharmonic Orchestra has been engaged for a six-weeks' season of evening concerts which will commence in the Stadium of the City College, July 6, according to the announcements of the Stadium Concert Committee. Henry Hadley will conduct the first three weeks and William Van Hoogstraten the last three.

The concert committee consists of Adolph Lewisohn, Honorary Chairman; Mrs. Charles S. Guggenheimer, chairman; Mrs. Newbold Le Roy Edgar, vice-chairman; Sam A. Lewisohn, treasurer and Miss Anne Shingleur, secretary.

FREE MUSIC FOR KIDS

The Capitol Theatre contributed to the celebration of Music Week last Saturday by giving to the school children of New York a special musical programme under the personal direction of S. L. Rothapfel. The performance, which was free, was given by the Capitol organization augmented by well known soloists.

The boxes were occupied by city officials and Otto H. Kahn gave out prizes for essays and for the best school orchestras. A special film was also shown of particular interest to children.

LOPEZ FOR ROOF GARDEN

Vincent Lopez and His Pennsylvania Hotel Orchestra will close an eight month's run at the Pennsylvania Hotel Grill, and will open on the hotel Roof Garden on May 15, where they will supply dance music from 7 p. m. to 1 a. m. nightly.

The orchestra has recorded two new numbers for the Okeh records this week, one of them being "Lovable Eyes" used in "Make it Snappy," and "Happy Days" which has a laughing cornet novelty worked into the orchestration.

ROBERTS TO CONDUCT AT BENEFIT

Benjamin Roberts will be chief musical director, with an orchestra of thirty men at the N. V. A. Benefit to be held at the Hippodrome and Manhattan Opera House, on Sunday, May 14th.

RAPP AT SINTON HOTEL

Benny Rapp's Orchestra opened last week at the Sinton Hotel, Cincinnati, Ohio, under the direction of Paul Whiteman, Inc. The orchestra played Reisenweber's last Winter.

HALLETT IN VAUDEVILLE

Mal Hallett and His Orchestra have gone into vaudeville where they will play in conjunction with their Roseland engagement. They opened at the B. S. Moss Broadway theatre Monday and made a hit at their initial appearance. The orchestra will play in vaudeville and at the Roseland dance palace until sometime in June, and will open for the summer at Bounhurst on the Cape Cod Canal, where Len Gray and his orchestra are playing weekends for the time being. After that they will return to the Roseland in the Fall to fulfill their two year contract.

Ralph Dexter, banjoist, has been added to the orchestra, making it a ten piece combination now.

KRONOLD BENEFIT NETS $4,000

At a benefit concert, held last Sunday evening, at Carnegie Hall, for the family of the late Hans Kronold, the receipts reached $4,000. Among those who appeared were: Julia Claussen, Cantor Rosenblatt, Earl Tuckerman, Robert Murray, Andre Polah, Leo Schulz, Maud Morgan and the chorus of the Rubinstein Club.

FRANKO AT WILLOW GROVE

PHILADELPHIA, Pa., May 8.—Willow Grove Park, in this city, will open on Saturday, its twenty-seventh season. The opening attraction will be Nahan Franko and his orchestra. This will be Mr. Franko's seventh season at the park. He has become a great favorite with the audiences who frequent the park.

STODDARD AT AMBASSADOR

The Harry Stoddard Orchestra featuring Saul Nathanson leader closed at the Beaux-Arts Café, Atlantic City, and opened at the Ambassador Hotel there, playing at the midnight supper club. A concert orchestra, and the Kentucky Serenaders play at the Ambassador also.

DABNEY AT KNICKERBOCKER

Gene Dabney and His California Orchestra are now playing at the Knickerbocker Grill where they succeeded Eddie Elkins who went to the Pavilion Royal. The Dabney orchestra formerly played at the Colony Club and were seen in vaudeville with the Dolly Sisters.

STRICKLAND FOR REISENWEBER'S

Chas. Strickland and his Harmony Boys, who are at present playing the Blossom Heath Inn until Ray Miller and His Black and White Melody Boys open here, has been engaged to play at Reisenweber's opening in about a week or ten days.

CLUB ORCHESTRA OUT OF CAFE

Paul Whiteman's Vernon Country Club Orchestra closed at the Café de Paris last Sunday night. The Café will reopen shortly under the name of "The Boardwalk" with a new show that will include a swimming scene, pool and forty girls.

KING AT THE BRIGHTON

Edward King has been appointed musical director of the New Brighton theatre, which opens on Monday afternoon, May 22nd.

MUSICIANS IN CONVENTION

The 27th Annual Convention of The American Federation of Musicians opened Monday, at Grand Rapids, Michigan. National President, Joe Weber is presiding and many national problems of the musicians will be taken up and disposed of during the week.

Abe Holzmann, manager of the band and orchestra department, of Jerome H. Remick & Co., is among the New York music publishers' representatives who left Saturday to attend the convention, which will be the 17th consecutive convention of the A. F. M. which Mr. Holzmann has attended.

GOLDMAN NOT TO TOUR

Edwin Franko Goldman has definitely decided to abandon the trans-continental tour which he proposed making with his band next Fall under either the Spring or Fall of 1923. Many of the local managers in the West and South are keenly disappointed at Mr. Goldman's decision, but some new undertaking is being planned which has made it impossible for the band to leave New York this Fall.

FRED HOFF IN EUROPE

Fred. Hoff, musical director of the "Greenwich Village Follies," is taking the first vacation he has had in seven years. He sailed last week for a two months' tour of Europe, and will return in time for rehearsals of the new "Follies."

Hoff is responsible for some of the best trick arrangements so popular with the better class dance orchestras.

NEW ORCHESTRA AT BUNNS

Miss Gemma Ottimo, violonist, is leading the new three-piece orchestra at the Bunn Brother Cafeteria. Marie Richards, pianist, and Florence Monroe, saxophonist, compose the combination which is an unusually lively one for a female orchestra. They succeeded the Daisy Morton Trio.

MILLER PLACES ORCHESTRAS

Ray Miller has placed Benny Selvin's Moulin Rouge Orchestra at Ross Fenton Farms, Asbury Park, N. J., where they will open shortly. Miller is also putting out two orchestras that will open some time this month at the Brighton Beach Hotel.

CHICAGO LEADERS IN N. Y.

Mr. and Mrs. Maurice Sherman, orchestra leaders of Chicago, are spending a week in New York on a pleasure trip. Mr. Sherman leads the Hotel Randolph orchestra and his wife the Webster Hotel orchestra.

RADIN TO CONDUCT "FOLLIES"

Oscar Radin, who is at present directing "Blossom Time," has been engaged by Flo Ziegfeld, to conduct the orchestra for the new "Follies," when it opens at the New Amsterdam Theatre.

SPECHT AT VICTORIA

Paul Specht's Society Serenaders, who opened the new State Theatre in Jersey City last week, opened last Monday at Loew's Victoria where they are heading the bill.

YERKE FOR VAUDEVILLE

The Yerke's S. S. Flotilla Orchestra, which has contracted to play at the restaurant for some time to come, will go into vaudeville and will open at one of the local two-a day houses in about two weeks.

The Musical Bellhops, another Yerkes orchestra, will open shortly at a nearby seaside resort where they will play for the Summer. The Yerkes' Columbia Saxophone Sextette has been booked for a trip to the coast, starting on September 15th, next.

BACHMAN'S BAND AT GARDEN

Harold Bachman and his band, which recently closed its engagement at West Palm Beach, Fla., are playing at the big Exposition at Madison Square Garden this week. Bachman will this summer play at the Zoological Garden in Cincinnati.

RUBEN AT ROSEMONT PALACE

Ignatz Ruben and His Old Colony Orchestra have opened at the Rosemont Dance Palace, Brooklyn, succeeding The Indiana Five who have been engaged to play at the Motor Square Hotel, Pittsburgh.

TED LEWIS BACK AT CLUB

Ted Lewis, who with his orchestra, closed with the "Greenwich Village Follies" last week, is back at the Ted Lewis Club, where he and his band are playing nightly.

THEATRE MANAGER FOUND GUILTY

NEW HAVEN, May 8.—Lawrence W. Carroll, manager of the Rialto Theatre at the time it was burned on November 27 last, was found guilty of criminal negligence in the Supreme Court last week. Carroll was fined $1,000 and given a sentence of a year in jail.

The sentence was suspended, however, until an appeal is decided. Carroll was up on a manslaughter charge based upon the finding of Coroner Mix, who held Carroll criminally responsible for the condition which resulted in the death of ten at the time of the fire. Building Inspector, J. E. Austin, also held responsible by the coroner was dismissed, and A. S. Black of Boston, president of the company, has been beyond the jurisdiction of the courts.

SAYS JAZZ IS HARMLESS

PRINCETON, N. J., May 7.—Jazz is harmless, and has nothing worse in it than the old-fashioned waltz, was part of a statement made by Fritz Kreisler who gave a concert here during the past week.

"When people look at jazz as a clever satire and humorous turn of the musical world, then there is nothing in it which one can find objectionable," he said.

"But if the drinking and general high life which has characterized its existence may be traced to its doors, then jazz certainly is to be deplored. In itself jazz, I cannot help feeling, is only smart travesty, which has suddenly arisen and will die away as other fads in an equally short time. After all, what truly counts is the manner in which people interpret jazz."

BRADY GETS ENGLISH PLAY

A contract has been made by the William A. Brady, Ltd., whereby that firm will produced "The Enchanted Cottage," Sir Arthur Wing Pinero's play, in the United States and Canada. The play was recently seen in London.

JAMES GREEN AND BURNETT BREVARD

OUR OWN ORIGINAL IDEA THE TWO JAZZ HOD CARRIERS

REMEMBER FRIENDS AND ENEMIES THIS ACT IS FULLY PROTECTED ESPECIALLY THE ONE-MAN CRAP GAME DIRECTION MORRIS & FEIL

DANCER AND WIFE IN SUIT

SAN FRANCISCO, May 8.—Boris Lerman, Russian dancer known professionally as Boris Petroff, who is at present conducting a dancing school here, is charged with misconduct with a young woman whose name is either Gerard or Girard in the cross-complaint filed here last week by his wife, also a dancer, known in vaudeville as Alla Moskova, to his recently filed suit accusing her of deserting him in order to go to wealthy New York platinum importer, by name, G. Chooluck. Mrs. Lerman alleges that she discovered her husband in several compromising positions with the young woman in question when she dropped in unexpectedly at his studio at 1421 Sutter street, and also at an Oakland theatre where he was filling an engagement.

She also alleges that once while playing a vaudeville engagement in Boston he disappeared and she didn't hear from him for six months after, when she received an urgent request from Denver for enough money to transport him back to her. She asserts that he has always taken all the money they earned and spent it as he saw fit, although she was the "breadwinner." She is now sick, she states, and wants the court to force him to pay her alimony, as he makes an average of $500 a month.

SHORT ON WAY TO EUROPE

Hassard Short, advisory director of the Annual Equity Show held last Sunday night at the Metropolitan Opera House, was unable to see the formal presentation of his work as he was forced to leave on Saturday for Europe. While across he will scout around for new ideas in staging and lighting for the second edition of the "Music Box Revue."

GUS HILL SHOW CLOSING

Gus Hill's "Bringing Up Father" company, of which John Pearsall is manager will close its season at Hurtig & Seamon's Theatre, on May 20th. The show is playing the Yorkville Theatre this week.

"THE SHADOW" CLOSES

"The Shadow" a mystery play which opened recently at the Klaw Theatre was withdrawn on Saturday night.

MUSIC WEEK ENDS

The Third Annual Music Week to be held by New York ended last Saturday night, after a week of varied musical celebrations. Saturday morning at the Capitol Theatre, Otto H. Kahn, honorary chairman of the committee, presented Grove's Dictionary of Music and Musicians to Elmer Kleefield of Bryant High School, L. I. City for the best high school essay on "Musical Appreciation from the standpoint of the High School Student."

The use of the Capitol Theatre was donated and S. A. Rothafel planned a program of music and films for over five thousand school children who received free tickets of admission.

In the afternoon and evening concerts were given at the American Museum of Natural History and other places.

NEW PARTNERS IN LAW FIRM

CHICAGO, May 8.—The law firm of Berezniak & Dittus, with offices at No. 7 West Madison street, specialists in matters concerning the theatrical profession, announced last week the admission of two new partners in the firm, namely, Donald E. Malkes and Henry L. Chatroop.

BIG DANCE HALL OPENS

CHICAGO, Ill., May 8.—The Midway Gardens opened its outdoor dance floor Monday night. The floor is considered the largest in the United States, containing 40,000 square feet and accommodating 12,000 dancers. The orchestra is The Memphis Melody Boys.

WELCH AND NORTON DOUBLE

Harry "Zoof" Welch, of burlesque, is entering vaudeville in a new act with Ned "Clothes" Norton as his partner. Norton recently split again with Lew Hilton.

PRESS AGENT WRITES SONG

SAN FRANCISCO, May 8.—Allan Warshauer, publicity man of the Orpheum Theatre, has joined the ranks of the song writers, his first number being "Something New, Something Old," a fox-trot novelty, which was introduced by Ray Bone, leader of the Orpheum Theatre orchestra.

CHICAGO VAUDEVILLE SHOWS

KEDZIE

(Last Half)

A well filled house witnessed the speedy program that was presented the last half at the Kedzie Theatre. Friday night is an unusually good one for attendance and is looked upon by the management as one of the "best nights" of the week.

Zelda Brothers, gymnasts, opened with a series of contortion stunts that are executed gracefully and with amazing ease. They make a sterling finish when one of the men makes a back dive from a ten-foot high ladder, landing on the floor on his hands. This stunt brought applause in abundance and sent the act away well pleased with what it had accomplished.

Dougal & Leary, a two-man singing act with one of the men officiating at the piano, sang a number of popular ditties. They form a clean cut combination, possess personality and can sing. They harmonize splendidly and won out to four bows, being forced into an encore.

Simpson & Dean, man and woman, offered a digestible novelty. The curtain arose disclosing the exterior of a Chinese restaurant. The couple's shadows can be seen eating chop suey. Some splendid comedy is secured in this pantomime bit which brought numerous laughs. About three minutes of shadow pantomime is had before the artists come before the footlights portraying drunks. The man then proceeded to offer a wonderful eccentric dance. It is a nifty act, pleasing throughout and handled by artists with a knowledge at entertaining. Three bows.

Clifford, Wayne Trio, an Indian family composed of a man, woman and two boys. The act opens with a speech by the man on the Indian races. The woman then sings and is followed by the boys, who offer everything imaginable. It proved rather interesting and held the attention of the Kedzie patrons.

Harry Gilbert opened singing "Nobody Knows Where Tolsi Goes," and then springs a series of ancient gags. A number of the patrons walked out on Gilbert, due to his slowness on getting started. Gilbert could have held No. 2 position a little better than he did the next to closing spot. New gags and new songs would put Gilbert into the running.

"The Brazilian Heiress," introducing Frankie Kelcy as the comedian, made a corking closing act. It is a typical girlie act with Miss Kelcy's clowning coming in for a goodly share of the honors. The act is composed of three principals —two men and a woman—and six chorus girls.

H. F. R.

AMERICAN

(Last Half)

Jack and Jessie Gibson opened the performance at the American Theatre, Friday night, to a well filled house. They offer a bicycle act in which the man and the woman share the honors. The couple ride freak wheels, doing various stunts that were appreciated.

Banks Winters and George McKisson, two men wearing Prince Alberts and Silk Hats offered a repertoire of old songs, singing them in clear and good voices and stopped the show cold. The artists were forced to acknowledge the applause by bowing a dozen times, but the audience continued to beg for more and forced the act to come onto the dark stage to take another bow.

"At Home," a singing skit offered by two men and two women, did not hit the audience favorably. This may have been due to the fact that the offering was forced to follow a splendid singing duo, which naturally made it difficult for them. However, the act contained a number of old songs, "Silver Threads Among the Gold," and others.

Lawrence Johnson offered the regulation ventriloquial act, using old gags that failed to stir his audience to any great enthusiasm. Johnson hardly knew that he had been on the stage. He passed away with plaudits that could hardly be heard.

York & King, acting "The Old Family Tintype," went over with a "wow." They had the audience screaming continually and many of the patrons displayed their appreciation by applauding them a plenty.

Rose, Ellis & Rose, barrel jumpers, closed with a series of splendid tricks and the woman in the acting winning all the glory through her clever handling of the clown role. H. F. R.

LINCOLN

(Last Half)

Angelo Armento & Company, with a speedy line of acrobatic tricks, opened the first performance at the Lincoln Theatre on Thursday night to a well filled house. The boys accomplish their tricks neatly and work in unison throughout. It is a speedy act, with plenty of life and a well laid out routine of stunts.

Karl Kary, with musical instruments, enlivened second spot and held the strict attention of his audience. Kary's work was appreciated and liberally applauded.

Beatty & Evelyn, man and woman, before a special drop, portrayed the characters of two kids, offering a line of comedy cross fire gagging that contained laughter. They both offer harmony singing, blending their voices in perfect tones. They close with comedy dancing that sent them off to rousing applause.

Josephine Worth and Company in an interior setting offered a playlet with a theme that was surrounded by pathos and comedy of the likeable brand. Miss Worth, portraying the character of a good natured Irish woman, won many admirers and friends from among her audience. Other characters included a tough kid, a cop and a girl who had gone astray. The various parts are well handled by the supporting cast, with Miss Worth taking the full honors.

Morris & Campbell, recently reviewed at the Palace Music Hall, caused a miniature riot with their comedy talking act. Miss Campbell working straight for her comic partner, is pretty to look upon. She possesses a sweet personality, a pretty voice and a divine form. Morris is a true type of a comedian, clean throughout his work and offering comedy that would make the most crabbed vaudeville seeker go away well satisfied. Morris' work from the box was one of the funniest bits of the offering. They won the entire hit of the program without close competition and were really deserving of the honors.

Clark & Bergman closed with a series of songs and dances, being assisted by a male pianist and two clever girls. Most of the offering, however, was put over through the assistance of Morris, of Morris & Campbell, who came into the act and pulled a number of gags with Bergman. The two proved a scream at this juncture and the Lincoln audience voted them both—trojans.

H. F. R.

CHATEAU

(Last Half)

For the second performance at the Chateau on Thursday night, seats were as scarce as the proverbial "hen teeth," and the program was a rather peculiar one. Taylor, Macey & Hawkes, billed, did not appear and their places were filled by Williams and Howard, a two-man talking act.

Clifford & Bothwell opened with the woman in an introductory song. The woman then officiates at the piano, while her male partner proceeds to paint beautiful pictures to the tunes of her piano playing and singing. The artist is exceedingly clever and blends his colors into beautiful scenes. The act did nicely as opener.

Louis London, with a series of special songs, found his audience rather cold toward his endeavors. London has a beautiful voice, but his numbers were a little out of place at the Chateau, for he hardly secured enough applause on them to warrant one healthy bow.

"Chic Supreme" is an act that goes to introduce a prima donna that must have played the same role with Patti in the days of long ago. She sings in a foreign accent and cannot be understood. She fails to make an appearance in the pretty costumes that she has equipped herself with. She has as assistants three girls, who join her in song and dance and offer the only enjoyable part of the act.

And then came a James Madison booklet in human forms—William & Howard. These boys have combed the history of showdom since its first days, taking from it chestnuts that have been in the fires since the days of Washington and Lafayette.

The Four Casting Lamys closed with a series of difficult casting tricks that brought rounds and rounds of applause. Their feats are handled in showmanship manner and accomplished with ease and rapidity. A splendid closing act for any kind of a vaudeville bill. H. F. R.

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DEATHS

ADA JONES, well known comedienne and phonograph artist, died May 2 of acute uremia at Rocky Mount, N. C.

Miss Jones was forty-six years old and was born in Manchester, England, coming to this country when a girl. She appeared with Brummer Quartette, Frank Connolly, Phosa McAllister in "Taken From Life," Munroe and Rice in "Aunt Bridget's Baby," Four Cohans, J. C. Rice and Sally Cohen and with Andrew Mack. For the past three seasons she headed her own concert company under management of O. E. Wee and Palmer Kellogg. She appeared in Rocky Mount on Saturday, April 30, and was taken sick on the Monday following and died Tuesday evening at St. Mary's Hospital.

Hers was the first woman's voice to record successfully for Edison's North American Phonograph Company and subsequently she became one of the most popular singers that recorded for phonographs. She is survived by her husband, Hughie Flaherty, a daughter, Sheelah, and a step-mother, all of New York City. Interment was in St. Patrick's Cemetery, Huntington, L. I.

SMITH, EDWARD C., former manager and proprietor of Smith's Theatre, Bridgeport, Conn., passed away Tuesday, May 2, 1922, at his residence, 750 Riverside Drive, of Nephritis. Interment at Norton, Mass.

JOHN G. SPARKS, well known comedian, died last Wednesday at the Coney Island Hospital after an illness of several months. He was fifty-one years old.

Mr. Sparks was one of the Harrigan and Hart school of actors and began his career as a song and dance artist at Owney Geoghegan's saloon on the Bowery and from there went to the old Olympic theatre and Harrigan & Hart's Comique. He made his first tour of the country in 1876 in an Irish sketch and in 1884 joined Ned Harrigan's company, remaining until 1890. He next joined Peter F. Dailey and May Irwin in "The Country Sport," remaining with them for seven years.

On April 17, 1921, Mr. Sparks celebrated his fiftieth anniversary on the American while in the "Smooth as Silk" cast at the Frazee Theatre. Previous to that he was with Willard Mack in "Near Santa Barbara" and on tour with "Bringing Up Father." One of his biggest hits in his earlier days was his song, "I'm the Only One That's Left of All the Family," in "Ship Ahoy."

More than one hundred and fifty members of the theatrical profession, of the N. V. A. and Actors' Equity Association, attended the services held last week at St. Malachy's in West 49th street. Requiem mass was celebrated by Father Edward F. Leonard and burial took place in the family plot at Calvary Cemetery.

MRS. WILLIAM M. RIORDAN, known to the stage as Anna Spencer, theatrical costumer and designer, died at her home last week, No. 19 West 69th street, after a brief illness. She was thirty years old.

Mrs. Riordan had long been recognized as an authority on costumes and for many years designed costumes for the "Follies" and other shows. Before going into business for herself she was associated with Klaw and Erlanger as a designer.

Among her recent works were the costumes worn in "The Rose of Stamboul," "Make It Snappy," "The Blue Kitten," and many other famous productions. The funeral was held Monday from the St. Simon Stock's Roman Catholic church, where solemn high requiem mass was said by Father Farrell. She is survived by a husband and four year old daughter and other relatives.

JULIUS P. HEIBER, stage carpenter of the Hippodrome, died last week at his home in Rensonhurst.

Mr. Heiber and his father have been head of the stage carpenters at the Hippodrome for many years, and were formerly at the Metropolitan Opera House. Burial was in Lutheran Cemetery after services held in his home.

EDWARD C. SMITH, old-time theatrical man, died May 2 at his residence, No. 750 Riverside Drive.

In the early '80s he was a partner of John H. W. Byrne in a musical act and he had a booking office in Harlem previous to going to Bridgeport in 1898. In Bridgeport he was the proprietor of Smith's Theatre from 1898 until 1909, now known as the Park Theatre. Smith's Theatre was the first to adopt the policy of the then popular prices of 10, 20 and 30 cents for the better melodramas and musical shows that played in those days.

In 1909, because of ill health, Mr. Smith sold the lease of his theatre to Ira Jackson, of New London, and went to Boston for a while. He is survived by his wife, Emma D. Smith, and one neice.

ANNA MARX, mother of Ben Marks, of Marks and Wilson, and of Joe Marks, with the "London Belles" in burlesque, passed away on April 17. She was sixty-three years old.

NEW CO-OPTIMIST BILL

LONDON, May 1.—The Co-Optimists, who have been appearing to great success at the Palace here, are now rehearsing a new sketch for Part II of the entertainment. Matinees are given on Wednesday, Thursday and Saturday.

EDITH GOULD DECISION REVERSED

The recent Supreme Court decision awarding Edith Kelly Gould $5,000 counsel fees with which to reopen her divorce suit against Frank J. Gould, famous millionaire, was reversed last week by the Appellate Division of the Supreme Court, which held that the decision against her in the French courts, where her husband diverced her, is binding here.

Almost immediately after the handing down of the Appellate Division's decision Mrs. Gould's attorneys, Jenks & Rogers, of No. 67 Wall street, filed a bill of particulars in the County Clerk's office in an action to recover $160,000 from her husband for her maintenance since their separation.

The Appelate Division's opinion written by Justice Page, said in part:

"Whatever question the plaintiff (Mrs. Gould) might raise as to the jurisdiction of the courts of France to grant a decree of divorce," Justice Page wrote, "there can be no question of the jurisdiction of the courts of that country to punish an American citizen who violates its penal laws while present within its territory; and the facts upon which that adjudication was made stand admitted herein. There could, therefore, if the judgment were reversed, and the parties sent to trial, be but one result—the plaintiff's complaint would be dismissed."

The bill of particulars in the action for maintenance included an itemized account, as follows:

Food, $5,200; clothing, $19,500; entertainment, $5,200; service of maid, $1,500; services of physicians, $2,000, and dentist, $1,000. The clothing allowance includes an estimate of from twenty-five to thirty gowns each year, each costing about $400; hats, $2,000; underwear, $2,000; stockings and gloves, $2,000; shoes, $1,500, and miscellaneous clothing, $1,000.

Under the heading of travel are included two trips from England to the United States, $10,000; trip to Nice, $7,500; trips to London, Spain, Monte Carlo, Cannes, Ostend and Dover, each $3,000.

Rent of a Paris apartment is listed as costing $1,600 from May, 1918, to May 1919, and $2,600 the following year. At intervals during this time was the expense of a London apartment at the rate of $50 a week, and two months in New York hotels at the rate of $100 each week. A suite of rooms in a Paris hotel from May, 1919, until April, 1921, was cited at the rate of $40 per day. The total of this hotel rent was $28,800.

In 1918 was a furniture bill of $40,000; in April, 1921, the purchase of a house near London for which she paid $25,000 and owes $25,000, according to the bill of particulars. Mrs. Gould further cites the purchase of an automobile in October, 1919, for $12,000. This was sold in December, 1919. A second car purchased in July, 1920, cost $4,500 and its upkeep until November, 1921, was at the weekly rate of $115.

Her attorney's fees in 1919 were $10,000. Dancing lessons, from May, 1919, to April, 1921, are listed at the rate of $60 a month. One month with her instructor in London last year cost $1,000.

The Goulds were married in Scotland in 1910. Edith Kelly was an actress, and is at present appearing at the Knickerbocker Grill in New York. In 1918 Mr. Gould received a divorce in France based upon an arrest by the Paris police of Mrs. Gould.

THEATRE NEVER SO MORAL

That the theatre was never so moral and decent as it is right now in this country is the opinion of S. Marion Tucker, president of the Drama League, as expressed in a speech made last week at the annual luncheon of the Packer Collegiate Alumnae Association at the Biltmore Hotel. Government censorship, said Mr. Tucker, would never effect any reform in the theatre, because the curious public would be aroused by the publicity attached to the smothering of any play.

"If one is familiar with the plays of the contemporary writers of Shakespeare's time or of the earlier Restoration days," said Mr. Tucker, "he will agree that the plays of the present day are a decided improvement. Opinions vary so in different countries and among different individuals as to just what is moral and what is not that it is difficult to reach an agreement as to a standard.

"With all the recent discussions—and I think they have done good—nothing very sensible has been said on the subject of immoral plays. In my opinion, morality is not a matter of sex relation. Quite as immoral are false standards of business life; the portrayal of hideous things and the exploitation of false sentiment. These things should be censored as carefully as immoral sex plays. After all, it is the method in which an idea is presented, and the objectionable plays of this season have been objectionable because the standards are all wrong.

"If there was official censorship certain objectionable features in plays would be debarred, of course, but this censorship would be certain to crush new ideas. We want plays that are true no matter what the plot may be and that have been written by sincere, thinking playwrights. It is the playwright who is so anxious to commercialize his product that he strives to appeal to the baser side of people who must be censored. And such censorship must come from within."

LOVE AT FIRST SIGHT

KANSAS CITY, Mo., May 8.—Charles Lawrence, who appeared at the Shubert Theatre last week in Elsie Janis's company, and Miss Pauline Van Camp of this city, were married Friday night in Omaha after a love at first sight romance. Miss Van Camp sat in the front row at the theatre last Wednesday, which was the first time either had seen each other.

Lawrence, who has been a member of Miss Janis's "Gang" all season, told the following story, after the wedding. "Miss Van Camp attended the show Wednesday afternoon. I saw her eyes and my heart was lost that moment. I did not know her but after the performance ran to the street and found her sitting in a car. I dashed up to the car and said something, and it ended with her saying that I might call. I proposed the next day and she accepted me."

The girl's mother objected, but so ardent was the actor's wooing Mrs. Van Camp gave her consent, and the girl followed the company to Omaha where the ceremony was performed.

PAGE & FRANKLIN IN ACT

DETROIT, Mich., May 6.—Sidney J. Page and Mildred Franklin are playing several weeks of vaudeville here. They will return east shortly.

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Fletcher, Harry D.
Farrell, Jack
Giger, Mark
Gilbert, Irving
Golden, Al
Hoffman, Dave A.
Holmes, E. J.
Howe, Harry
Hamp, I. B.
Leonard, Geo. F.
Link, H. F.
Lalla, Eugene
La Pearl, J. H.
Laurent, Henri
MacDonald, Geo. J.
Mayer, Clarence
Nordstrom, Leroy
Nathanson, Nat
Opel, Harry
Ormond, Harry
Sorrow, G. F.
Tobin, Maurice
Valentine, R. C.
Wire, Sydney
Winter, Banks
Wilson, Tom

LADIES

Bunting, Emma
Bennett, Miss
Barrientos, Marie
Barney, Virginia
Bowman, Bessie
Baron, Frances M.
Critchley, Grace D.
Candow, Marge
Clark, Marie
Dalton, Marion
Gordon, Betty
Hall, Myrtle
Mayataka, Mrs. M.
Lang, Peggy
Lawlor, May
Livingston, Helen
Luker, Mickey
Moore, Louise
Melvin, Florence
Newman, Elsie
Nordstrom, Marie
Powers, Babe
Raymond, May
Stanton, A. J., Mrs.
Sterling, Celest
Whittall, Josephine
Williams, Mollie
Valentine, Gertrude
Wilson, Betty

PRIZES FOR COMPOSITIONS

PEORIA, Ill., May 8.—A prize competition for musical productions has been announced by the National Federation of Music Clubs, as a stimulus to American composers. The winning compositions will be performed at the thirteenth biennial festival of the organization which is to be held at Asheville, N. C., in June, 1923.

The total of prizes offered is $2,900, and are divided into ten classes, of which the largest prize is for a lyric dance drama, for which $1,000 is offered, $400 for the libretto, and $600 for the composition.

Other prizes are: Class 2, chamber music (poem, "Spring in Sicily," by Cecil Fanning), $500; class 3, a one act opera, $500; class 4, women's chorus, $250; class 5, trio for violin, violoncello and piano, $150; class 6, chorus for unchanged children's voices, $100; class 7, violin solo, $100; class 8, federation ode, $100; class 9, violoncello solo, $100; class 10, song, $100.

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